

FLIP SIDE



Bark Market
William Cooper Pt. 3
Cud
Frantic Puzzle
Front Line Assembly
Generator
Holy Water
Jesus Lizard
L7
Mega City Four
Permanent Green Light
Redd Kross
S.E.T. Pt. 2
Seven Year Bitch
Sideshow
Tesco Vee's Hate Police
The Thing

FLIP SIDE
SEP/OCT N.80



50644 40181 6

OFFSALE:
12/11/92



\$ 2.50

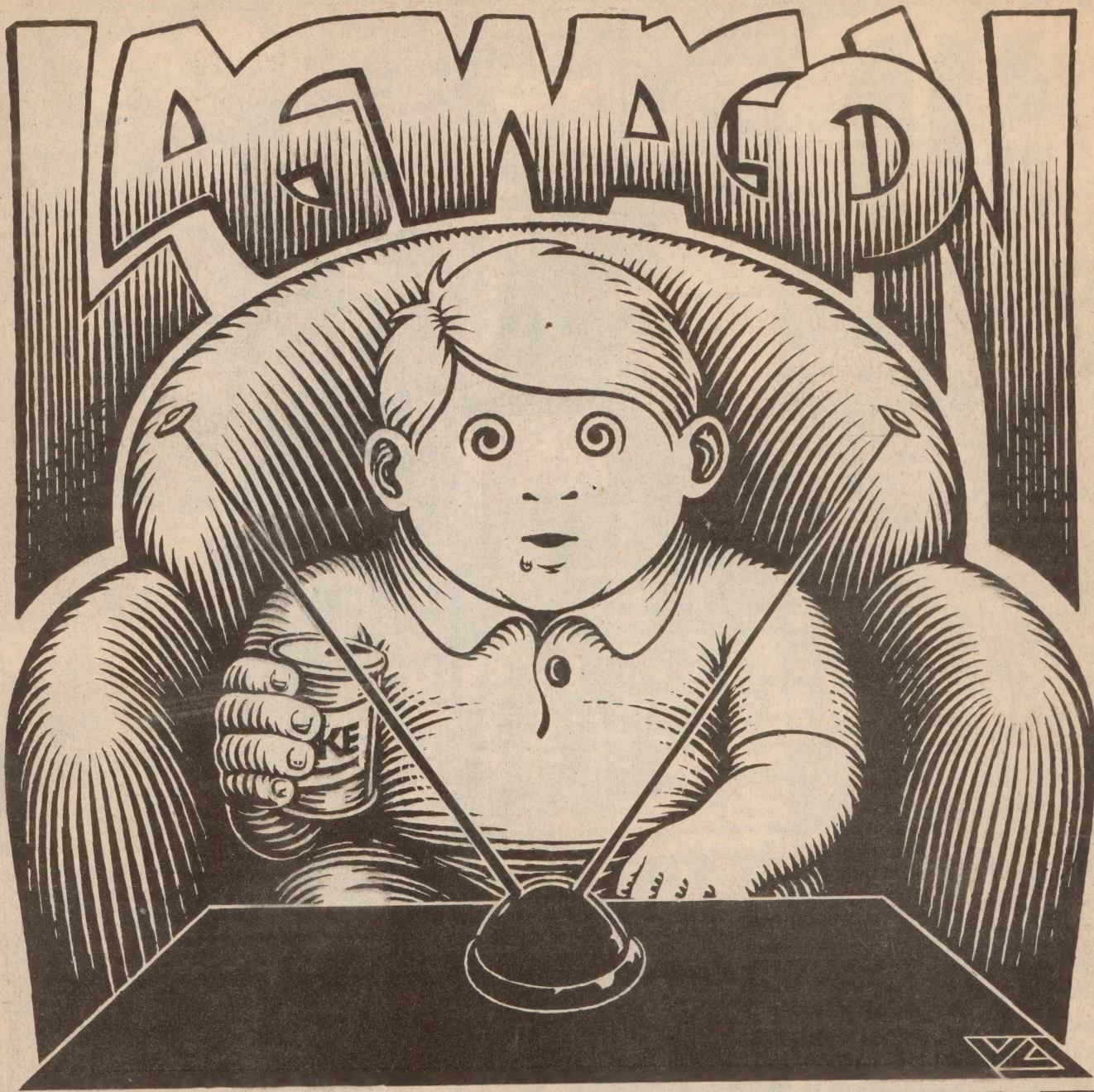
HD
FINE PRINT

Number 80
September/October 1992
\$2.50

WHO'S THE CAT THAT WON'T COP OUT?



Freddy's dead and Papa's got a brand new bag, so show a little R.E.S.P.E.C.T. and boogaloo your bad ass down to the record store for some righteous new sides by **Trash Can School, Gargoyles, Crawlspace, Spectrum, Billy Childish, The Vacant Lot and White Flag** and then prepare for upcoming releases by **The Mummies, The Shitbirds, El Vez, Lubricated Goat, Teenage Larvae and The Dangerhouse Box Set**. For information send S.A.S.E. or 2 IRC's to: SYMPATHY FOR THE RECORD INDUSTRY 4901 Virginia Street, Long Beach, CA 90805.



Lag Wagon

NEW LP/CD/CS

on

FAT WRECK CHORDS

FLIPSIDE

P.O. BOX 60790, PASADENA, CA. 91116

SUBSCRIPTIONS

All subs are for 6 issues (1 full year).
Please list the issue you want your sub to start with and remember, we come out bi-monthly.

- U.S. subs are \$10.00.
- Canada or Mexico/S.A. \$20.00
- Europe or Asia \$30.00
- Australia, Japan, etc. \$35.00

BACK ISSUES

- 46 - 53, 55 - 79.
- U.S. \$2.50 each.
- Canada or Mexico \$3.00
- Europe or Asia \$4.00
- Australia, Japan, etc \$5.00

CATALOG

Details of all our shit is in our monthly catalog! Descriptions of everything plus news! All for one 29 cent stamp, or IRC.

RECORDS

- #11 - MIA "After The Fact" LP
- #14 - Detox "We Don't Like You Either" LP
- #15 - Bulimia Banquet "Eat Fats Die Young" LP
- #16 - Instigators "Shockgun" LP / CS
- #17 - The Crowd "Big Fish Stories" LP / CS
- #18 - Death Ride 69 "Elvis Christ The LP"
- #20 - Bulimia Banquet "Party My Color"
- #21 - Motorcycle Boy "Feel It"/"One Punch" 7"
- #22 - Motor Morons 5 song 7" EP
- #24 - Paper Tulips debut 20 song LP / CS
- #25 - Das Klown 4 song 7" EP
- #26 - Popdefect "To Each His Own" / "Without" 7"
- #28 - Sandy Duncan's Eye "525 NTSC" / "Sub" 7"
- #29 - Popdefect "Puro Desmadre" 7"
- #30 - The Big One. L.A. / S.F. comp. LP/CS/CD
- #31 - Anus The Menace debut 15 song LP / CS
- #32 - Babyland 4 song 7" EP
- #33 - Pooch's second solo single. 2 song 7"
- #34 - Dirt Clod Fight 4 song 7" EP.
- #35 - Paper Tulips "Linoleum" 3 song 7" EP, booklet.
- #36 - Popdefect "Third Degree Roadburns" 4 song 7", booklet.
- #37 - Babyland "Reality"/"Under"/"Smow-toh" 12" EP
- #38 - TVTV\$ "Brainwashington" LP/CD
- #39 - Dirt Clod Fight "Everything That Isn't" LP/CD
- #40 - Sandy Duncan's Eye LP/CD
- #41 - Gus car comp. - not yet!
- #42 - Paper Tulips "Orbital" LP/CD
- #43 - Popdefect "Punch Drunk" LP/CD (Not out yet!)
- #44 - Babyland "You Suck Crap" LP/CD
- U.S. prices: \$7.00 LP/CD, \$5.00 EP, \$3.00 7".
- Canada/Mexico \$7.00 LP/CD, \$5.00 EP, \$3.00 7".
- Europe/Asia \$12.00 LP/CD, \$9.00 EP, \$4.00 7".
- Australia/Japan/etc \$13.00 LP/CD, \$10.00 EP, \$5.00 7".

AD INFORMATION

DEADLINES:

FOR ISSUE #81 - Friday, October 23!
#82 - Fri., December 18. #83 - Fri, Feb. 15

SIZES AND PRICES

Inside covers	7 1/2"W x 10"H	\$200.00
(multi-color prices on request)		
Full page	7 1/2"W x 10"H	\$175.00
1/2 page	7 1/2"W x 5"H	\$90.00
1/4 page	3 3/4"W x 5"H	\$45.00
1/6 page	2 1/2"W x 5"H	\$30.00
Bus. card	3 1/2"W x 2"H	\$20.00
Classified	(Per 40 words)	\$2.00

REQUIREMENTS:

1. Send payments with ads.
2. Make ads the right size!
3. Use black ink on all art.
4. Halftone all photographs with 85 line screen.
5. Deadlines are when we expect to be filled up with ads. Sometimes that is sooner than later - so don't wait until the last minute.
6. Do not send transparent film or negatives.

RODNEY ON THE ROQ TOP 20 REQUESTS

Rodney Bingenheimer
with two all girl,
unsigned bands: Table
Talk and Table Grade!

MELROSE PL.
→ 8400 W.

Rodney can be heard on
KROQ every Sunday 7 to 10
PM, and Monday thru Friday
with his "Pick To Click" with
Tami Heidie at 8:30PM.



- | | |
|--------------------------------------|--|
| 1. Belly "Slow Dog" | 12. Redd Kross "Trance"/"Birds and Fleas" |
| 2. Sugar "Helpless" | 13. Naked Soul "Inside Out" |
| 3. Ramones "Mondo Bizarro" CD | 14. Julian Jones "Armageddon" |
| 4. Popin' Jays "Too Jung" | 15. Morrissey (!?) "You're Gonna
Need Someone On Your Side" |
| 5. Suede "Drowners" | 16. The Jam "Solid Bond In Your Heart" |
| 6. Darling Buds "Sure Thing" | 17. Big Boy Tomatoe "Head" |
| 7. Family Cat "With A War" | 18. Black Angel's Death
Song "Crash Wilkenson" |
| 8. Agent Orange "The Electric Storm" | 19. Table Talk "Why Don't You Love Me" |
| 9. Superstar "Barfly" | 20. Shed "Crazed" |
| 10. Sonic Youth "JC" | |
| 11. Pavement "Trigger Cut" | |

Think About It...

Quoth singer Miles of MCM & The Monster: "I'd rather worry about stickers on albums than coat hangers in alleys". That's his reasoning on why rockers and rock fans should support Bill Clinton and Al Gore (whose wife Tipper, as you'll recall, was a big part of the PMRC hearings on album obscenity a few years back). OK, so you've been around a while and you remember all those nasty things Tipper said about Twisted Sister and the Mentors, even tho she likes rock and is nearly hep, y'know. I personally don't anticipate any big anti-rock program in a Clinton/Gore administration, even though Tipper will doubtless continue worrying about children and morals and such. You're smart and you can probably think of some worse things that could happen to free speech and civil liberties, such as four more years of a Bush administration which has just sold itself lock, stock and barrel to the way, way right wing, as you may have noticed. Picture after that four to eight years of a DAN QUAYLE administration, maybe with Pat Robertson as veep. How does that grab ya?

You may or may not be concerned about Tipper, I'm not. But if you're the type who'll base a vote or not voting on one issue, think about it. Like Miles was saying, think about abortion rights for instance. How about the environment? The Supreme Court? What will the world be like next century after more Bush/Quayle? What's gonna be left for the majority of the people in this country if the Repuglicans keep looting it like they've done since 1981? This could be the most important election of your lives, folks. - Gary Indiana

Quote of the issue: "Hippies with Ortho ain't no friends of mine" - Beri

Where are the medicine men in Pa Sapa in the spirit of Crazy Horse?
Where are the medicine men in Pa Sapa in the spirit of Crazy Horse?
Communed with Waken Tonka, couldn't be killed by a bullet's course.

Pope was a mystic, medicine man who used kivas for a Pueblo Revolt,
Pope was a mystic, medicine man who used kivas for a Pueblo Revolt,
His divine revolution was like a swift and powerful lightning bolt.

The Delaware Prophet sanctioned the divine liberation-war of Pontiac's cry,
The Delaware Prophet sanctioned the divine liberation-war of Pontiac's cry,
His message was like a meteor shower lighting up a once darkened sky.

Shavnee prophet Tenskwatava foretold of a total eclipse of the June's sun,
Shavnee prophet Tenskwatava foretold of a total eclipse of the June's sun,
In trances he communed with the Master of Life whose Plan was for eons.

Handsome Lake's visions burst like a nova for an Iroquois cultural revolution,
Handsome Lake's visions burst like a nova for an Iroquois cultural revolution,
Code of Handsome Lake was a phenomenon of traditional rituals and solutions.

Roman Nose used his "no woman" medicine and led the great Cheyenne Nation,
Roman Nose used his "no woman" medicine and led the great Cheyenne Nation,
With his sacred warbonnet on, he led the warriors to unification.

Who'll perform the sacred Sun Dance and have visions like Sitting Bull?
Who'll perform the sacred Sun Dance and have visions like Sitting Bull?
Foretold the death of Custer, his June vision was powerful.

Smoholla's "Dreamer Cult" was like a sacred rainbow in Wallowa Valley,
Smoholla's "Dreamer Cult" was like a sacred rainbow in Wallowa Valley,
To honor and protect the ancestors' seraphic bones at a Wyakin rally.

Wowoka's Ghost Dance was an electrifying message from the Paiute heaven,
Wowoka's Ghost Dance was an electrifying message from the Paiute heaven,
Ghost shirts were to be powerful and prophetic like the number seven.

Crazy Horse's dreams-visions in Pa Sapa were revolutionary and prophetic ones,
Crazy Horse's dreams-visions in Pa Sapa were revolutionary and prophetic ones,
Will you or I ever dream sacred medicine like the Oglalla "Strange One"?

Where are the medicine men in Pa Sapa in the spirit of Crazy Horse?
Where are the medicine men in Pa Sapa in the spirit of Crazy Horse?
Communed with Waken Tonka, couldn't be killed by a bullet's course.

Tashunka Raven

SUNDAY BLUES by Dave McKenzie

Woke up that tragic morning
All alone, church bells ringing out a Salvation you'll never have,
And the thought of work tomorrow makes you sick.....
Can only drink so much, but it never goes away
And you're used to the pills, they don't do much anymore
And you can beat off again, but the magical explosions
don't set you free
like they used to,
The paper is blank, nothing to offer you
The words won't come out over the phone, so why even dial,
And the people you can see, you don't want to....
So you just sit there, staring at the wall, like a junky,
except nothing is flowing through your
veins or through
your brain,
Stare your life away while the bile builds up in your stomach....
Just stare, stare, stare,..... waiting for the end to come sooner.....

THE WHO-BIT-WHOM OF PALEOZOLOGY

by Ellen Anderson

Hard Back's swimming along in the Cretaceous depths going man,
it's a fine day - or maybe it's night - hard to tell when you're
in depths such as these but whichever it is, I'd have to say it's
fine.

Meanwhile and at the same time Long Swim's cruising through the
algae going there's no way I'm eating algae again today - I'm not
I'm not I'm not - I want meat.

Couldn't even get it up the other day when I ran into Lady Long
Swim - it was definitely due to the diet--HEY--Hard Back! Must
be way up here to get warm for that nocturnal deep fishing -
can't believe that bastard eats jellyfish - must be really nasty
going down. Damn! -he saw me!

and Hard Back dives for the dark flippers paddling something
fierce and it's all right there in the fossils that Bone Man
studies with his crazy magnets throwing weird particles missing
all the good tv programs to figure out what these aquarian
monsters were,

which of their neighbors that got along with and which they
considered to be truly delicious, and right when Long Swim's got
his claw on Hard Back's back-SNAP--Bite You's done bit him in the
tail EEEEE-YOW

skedaddling out of there like a miser approached by a bum for
change going okay okay I'll eat algae I love algae;

and Bite You's going mm tasty, although it could've used a bit of
sauce.

NOWHERE NEAR NINETEEN BY: FORREST ALLISON

SILENCE FORTIFIES MY BEING
AND FILLS ME OF EXPERIENCE.
MY SENSIBLE EARS EXCLUDED,
WITH HER WAND,
I SEE MY MOTHER OF NATURE CONJURE HER CLOUDS
AND THE RAIN STARTS TO FALL.
MY SKIN EMBRACES THE MIRACLE.
A TASTE OF THE NECTAR IS SALT UPON MY TONGUE.
AS A SUCCULENT BREEZE
WORSHIPS A SCENT OF YOU
I TURN TO SEE YOU CRYING
AND A TEAR FROM YOUR EYE
FALLS BACK TO OUR MOTHER.

Pollen and Dung or, Dirt in the Robot's Ears by Eric Brown

Give me a shot of sun with a wind chaser in a bar where there is
no last call or walls or stools or grim men with hardened
arteries

being absorbed by images of scarred juggernauts trying to cross
each others' lines and stop each other from crossing each others'
lines;

Get me fucked up beyond all recognition on oxygen and fruit,
gravity and flight, pollen and dung; Oh

I am, I am, I cannot walk a straight line because the glaciers
only cut them crooked, if I blow into your device it will
register gases from the first picosecond,

long before the sun was intoxicating or the wind was around to
help it go down smooth:

Keep me away from heavy machinery because I'll most likely throw
sand in the gears, dirt in the robot's ears, and the next thing
that robot will hear is-

You've done well, son, you've made the manufacturer proud; now
just open up that little old chest plate, pop out the coil that
makes you go,

and with that last electrical spasm that some are insecure enough
to believe is the soul departing to collect its reward, heave
your heart out over the cornfield,

and maybe some farmer will see it and swear to the 9 o'clock News
that he's just seen a bona-fide UFO.

Don't know why a lot
of the better poems
dealt with nature as
opposed to the usual
politico/distructo/my
baby's scum- I'm out
of luck too, but it's a
nice change of pace.
Could it be we're be-
coming more ecologi-
cal? What I'm getting
at is, we've got our-
selves a little THEME
here. Hope you in-
gest this issues se-
lections. - Pooch
PS: All you poets out
there, keep writing in.
I love the mail. Also,
sending in shorter
poems allows more
writers a chance to
get published, broth-
ers and sisters.

Edited by Pooch

Closed Up

Horrible sounds underfoot
mean Summer's almost past, and the
sick clicking in the trees
has almost faded into quiet again.
The cicadas are dying.
One by one, wings screaming in the air
as they drop from branches, or from mid-flight
to their grotesque greenblue backs
rocking from wing to useless wing.
The sidewalks are littered with tiny shells
like an early autumn, crunching
if you're not careful
the squash of bugs as you go
or the tip of your foot might kick away
a cicada closed up prepared for its
last few days, silent and robbed of its senses
the way we're afraid we'll all go
until the last blow
and the last scream comes from its tired limbs
and it goes skidding
across the pavement til it's silent again
the way Summer goes always, too.
Days ago, one chose the inside of my window
(thirteen flights up; why?)
as a place to rest, and to spout his wisdom
with his wings at all hours.
His loud rants cracked through the room,
into my head.
I tried to blow him out, and brush him away, but
he had nestled himself into a large crack,
so I slammed the window, sorry, and
with a large, loud crack, he was quiet again.
Next day I opened the window, forgetful,
and the buzz of life ripped again, until I was
guilty and sickened enough to
slam the window shut another time, another crack.
And the next day. And the next.
Wouldn't he die?
Not until Autumn, perhaps, when they have all gone.
And so, the window will stay closed,
through Winter, until Spring, maybe,
when I might open the window
to hear only the wings
of things with no concept of
their own last few days.

Rod Sperry

bibo ergo sum

every year
I go to the Stock Show
it's kind of like
an anniversary
for me and this
California Girl
and as I'm walking
around the Exhibits Hall
knocking back one of
the big 32 oz. macho beers
and meditating
upon the social significance
of Purina Catfish Chow
and the Chameleon Man
I always make sure
that I drop several quarters
into the cages of
the Smart Chickens
and Smart Ducks
I especially like the duck
that plays the snare drum
with his beak
everytime I see it
it reminds me
of her

—Kevin E. White

DE-EVOLUTION Bob Slaymaker

Climbing the ladder of success
you slip down the
evolutionary
tree

Abigail

Abigail, she's crazy, you know the cats from the asylum are working overtime
trying to sniff down her trail;

Abigail she suffers from involuntary facial muscle spasms and she's more of a
threat to the nuclear family than the thermonuclear sis-boom-bah;

she does handsprings in the no jumping jack area and puts mustard on things that
no thing capable of putting mustard on things in its right mind would put mustard
on;

you know the cats from the asylum are ordering a surplus of starch for the
lifetime supply of sterrrr-raight jackets for Abigail, that's why we've got to do our
part to send them on wild goose trails.

Her eyes go in different directions and reflect things not present in the immediate
environment; her pets are animals that were supposed to be extinct.

Noises that are not words, pits removed from unbroken cherries, illogical logic
that for some unknown reason works.

Abigail, she's a blur and more elusive than disappearing ink-basket-weaving one-
handed throwing her voice so it sounds like the trash can's asking for a light and
the normals are keeping their sons indoors,

afraid she'll do something sacrilegious to their innocence and they couldn't hit the
head more dead center on the nail.

The cats from the asylum know her m.o. and they've got the tools to tie her up
that's why we've always gotta be ready to say look a flying chicken, and snip the
rope-take her out the secret exit,
unless we don't mind whiling away the while with high heels and honey I'm home
where's dinner fuck that shit where's Abigail.

by Dave Monotreme

The Harpy

Don't go outside without a shield it is
not safe in street nor field - nor valley,
nor alley, nor sunken drunken galley -
you might be okay in a very small cave,
aye there might filet and sole be saved,

or under the surface of an opaque lake
with a snorkling reed for the air intake

take heed--

death from above, unseen, unannounced
upon thy laniable form may pounce the
Harpy;

She's gangrene green and twice as mean
as a junk-sick skunk or a wolverine - a
wolf, a general - a psycho denied her
Demerol - the reflex won't defend us
from her hideous and horrendous claws;

When she sleeps she looks so peaceful -
a baby in a blanket - but if she awakes
and you've poison to take - you'll be
thankful that you drank it, AHHH!

The body's in convulsions - can you call
up Jet Propulsion Labs - to get me off
the planet, and out of the Harpy's reigns
- o rocks!

They only delve in crafts unmanned I
await my fate on terran land - a certain
death by shrieking stabs.

From the face of a cliff where the air is
thin--much too scary for the Brothers
Grimm, the birdwoman rests in her
birdwoman nest that she made from
chewed-up spat-out skin;

Her feathers are filthy her hair is blood
cake and her lips hide a dark purple
tongue - I slide past her tongue, and into

her lung and she coughs - she hacks - a
wise man would make tracks - but what
would a wise man be doing I ask - in a
nest from which he'll most likely be
flung;

I am bird seed.

by Laurie Besnard

HOW TO READ THIS SHIT:

1. Number. Directly following the names is the issue number of the zine listed here.

2. Price. Cost of the zine which may or may not include postage. An "" means that although the zine is free, postage is not so send stamps, IRCs or some change.

3. Description codes:

A- Size of paper
S- Standard (8 1/2" x 11")
HS- Half standard (5 1/2" x 8 1/2")
L- Legal (8 1/2" x 14")
HL- Half legal (7" x 8 1/2")
T- Tabloid (usually 11" x 17" newsprint)
M- Mini (smaller than half standard)
O- Oversized (larger than tabloid)

B. Length
Number of pages

C. Notes
R- Photo reduced type
T- Typeset or laser printed
M- Multicolored cover
M+ Multicolored cover and insides
F- Full color cover
F+ Full color cover and insides

APLEA FOR SANITY #3, \$2, HS-56

(5503 Boxhill Ln., Baltimore, MD 21210)
Shit, what a dense pack of good stuff. Basic layouts that hold indepth and interesting information. Features include: Born Against, No Idea, Simple Machines, Profane Existence plus lots of reviews etc.

ACTION & DEFIANCE Summer 92, ?, HS-B-R

(POB 581, Mtn. Ranch, CA 95246)
Newsletter, contact sheet for the International Music Workers Union.

ALARM CLOCK #14, \$2, HS-28

(POB 1551, Royal Oak, MI 48068)
Graphically striking, with a good use of original and copied photos and art. AC usually deals with girl rock and this is no exception: Meryn Cadell, Blake Babies, Enya Melodies, Bikini Kill, L7 etc and plenty of reviews.

AN EMOTIONAL BISCUIT #8, \$2.00, S-16-R

(4140 Bolingbrook Dr., Marietta, GA 30062)
A variety of likes expressed in both the reviews section and in feature content. Stuff on Hole, Atomic 61, a fanzine editor named Laura and Waldo the Dog Faced Boy.

ANGRY CANDY #1, \$2.00, M-28

(4140 Bozing Brook Dr., Marietta, GA 30062)
A Hole / Babes In Toyland zine with reprints of many articles. Great for the fans.

ANGRY THOREAUAN #3, \$2, S-40

(POB 2246, Anaheim, CA 92814)
Another great issue chock full of record and zine reviews, a bunch of cool socio-political messages and opinions, local news and interviews with DJ Lebowitz and American Spring. Always a vigorous letters section and a snappy attitude.

ANTI-MRR CLUB #4, \$3.00, S-16

(c/o Paul Mendelowitz POB 3326, Redwood City, CA 94064)
This is exactly what the title says it is - a zine for people who hate MRR. Editor Paul has kept this going for sometime now, filling the zine with letters and other pertinent rants.

ANTI-WAR ACTION #1, \$2, HS-20-T

(Oosterstraat 44, 9711 NV Groningen, Holland)
Not a bad gathering of information and contacts dealing with peace movements and anti-war people.

ART FLUX #2, \$1.00, S-28

(POB 8722, Minneapolis, MN 55408)
A good smattering of bold graphics, cartoons, plenty of rambling opinions and interviews with artist Karen Platt and Cop Shoot Cop.

BABY SUE V3 #3, \$1.50, HS-20

(POB 1111, Decatur, GA 30031)
Well done comics and fun stuff zine with a Dennis Worden interview, Blackpeak, gay youngsters, animal torture, poetry, glue sniffing and more.

BAKERS DOZEN #4, \$2.00, HL-46

(849C Aimar Ave. #154, Santa Cruz, CA 95060)
A good variety of graphics, bands and other stuff, for instance: Candy Apples, "When The Dogs Bite" a long poem/thing, an article on corsets, Hedgehog, "Nipples and Clits" and more!

BANAL PROBE #3, ?, S-B-T

(1015 E. 49th, Austin, TX 78751)
"The rectal thermometer of a dying planet", wow, says it all! This zine gives ya some food for thought as well as some reviews and correspondence.

BIG BACKYARD NEWS #6, ?, S-12

(GPO Box 697, Sydney 2001, Australia)
Mail order/newsletter thing with much more - Falling Joys interview, contacts, reviews and news!

BIRTH OF A HOOLIGAN #2, \$3, HS-36

(POB 128, Derby DE1 9PX, England)
This little zine really does keep you up on the happenings overseas. Good punk coverage with reviews, articles and interviews. Features include: Sham 69, Blitz, Bob Marley, Special Beat, Corrupted Ideals etc.

BENIS DEAD #19, \$3.00, S-80-TM

(POB 3166, Hollywood CA 90028)
Very entertaining riot coverage - at different angles of course, reviews, trivia, and plenty more. Music features - Torture Chorus, Big Damn Crazy Weight and Cop Shoot Cop. Pretty hot issue as always.

BLACK INK WHITE PAPER #9, 2 stamps, HS-20

(619 Elmwood Ave. #2, Buffalo, NY 14222)
A chaotic xerox stew, everything is covered everywhere - even a Black Flag interview (?), plus Kingdom Scum and a bunch of reviews.

BLACK MILK #4, ?, S-34

(1405 NE Portland Blvd., PDX, OR 97211)
Lotta college cut-and-paste art as well as other reads. Interview with Borbetomagus.

BOONPARK #1, \$5.00, HS-36-R

(31 McAlister Dr. #24, New Orleans, LA 70118)
Lots to read and dig through here with major attention paid to: Coffin Break, Thai food, (in fact, lots of Thai stuff) and reviews.

BORDER X-INGS #38, \$2.00, S-20

(POB 5173, N. Bergen, NJ 07047)
"The fanzine on Irish Rock groups and Celtic life." Of course there's lots of stuff on U2, but mentions of Pale Devine, the Irish music scene and something called the "U2 Wall."

BUZZ #79, *, S-40-TM

(PO Box 3111, Albany, NY 12203)
Upstate New York coverage with reviews, articles, great pictures and interviews. In this issue features: KMFDM, Senator Flux, Sterotaxic Device, Screaming Trees, Cavedogs and tons more.

BUZZ KILL #6, SASE, M-16

(POB 43950, Phoenix, AZ 85080)
Little zine, little type, but BIG on things to say and well done at that. A healthy anti-authority feel. Reviews, letters, opinions, interview with Earls Family Bombers and more.

CAMM V3 #4, ?, S-34-F

(2250 E. Devon #150, Des Plaines, IL 60018)
CAMM means Chicago Area Metal Monthly, so you know right where they're coming from. Actually well done, with a good fanzine type feel - they cover stuff like Black Sabbath (cover), Bonham, Trouble etc.

CHUMPIRE #10, 2 stamps, S-8

(RD2 Box 530, Coopersburg, PA 18036)
Sure can jam a lot of photos and information into these few pages. It's all here: news, reviews, interview (All You Can Eat, Matter of Fact, Dread), and, of course, tons of photos.

CHURCH OF NEW FAITH #1, \$1.60, HS-12

(POB 9152, Virginia Beach, VA 23450)
This is CNF's first book, entitled "Christ: The Dark Years", which is some alternative version of the Christ story.

CRASH UPDATE May '92, ?, HS-12

(519 Castro St. #7, San Francisco, CA 94114)
A zine with all kinds of stuff on networking and travelling and getting out and finding a place to crash.

CRAWL OR DIE #14, \$5.00, S-5-R

(POB 8531, Salem, MA 01871)
Live, record and zine reviews and that's about it. This is way smaller than their last issue and hardly worth the price.

CYBERVISION #2, \$1.00, S-32

(POB 65855, St. Paul, MN 55165)
Hey, not bad, you can tell this editor is one swift punk - not only can he come up with interesting shit - he can put it together in an interesting way. It's also very anti and DIY directed! Vegan haircare, clothing from crap, W. Gibson interview etc...

DACHAU #8, \$7.50, HS-24

(POB 5663, Norman, OK 73070)
This is their cyberpunk issue which includes some cool stuff on secret societies, a hacker interview and a Fucht (Industrial band) interview. Reviews, trivia and lots of big photos as usual.

DIRT #3, \$1.50, HS-40-T

(POB 40668, Albuquerque, NM 87196)
A quality read, and even though editor Neil doesn't have a camera, he more than makes up for it in killer, bold and interesting graphics. Spots include Steelepole Bathtub, David Yow, George Kuchar, Naked Aggression and much more.

DISORDER #115, 12/\$15, T-28-T

(233-6138 Sub Blvd., Vanc, B.C., Canada V6T 2A5)
Well done tabloid from CITR FM with reviews and all that plus features with Gwar, Cosmic Saints, Digital Poodle and Jerry Dennon.

DISCOVERIES V5 #7, \$2.50, O-140-F

(POB 255, Port Townsend, WA 98368)
This is a zine for record collectors! Full of auction lists and other various trivia.

DISGUSTED YOUTH #1, ?, S-14-M

(SS 33 CR 37, Rawson, OH 45881)
Poetry, ranting and raving all in a "blood" splattered/hand written chaotic package.

DRASTIC SOLUTIONS #6, ?, S-36-T

(2 Embro Dr., Downsview, Ontario, Canada M3H 2M8)
Very well done issue indeed! The theme that runs throughout is "Filtering Out The Tobacco Industry" with great altered adverts. Band features include Born Against and Rorschach, which also address the theme. Excellent zine!

DRINKING BATH WATER #2, \$1, S-36

(POB 94, Warrensburg, MO 64093)
Lots of contacts, reviews, poetry, writing and a few bigger spots on No Means No, a girl named Pamela, Rollins, Helios Creed and Slack.

EL ZINE DE EUGENE #7, SASE, HS-20

(6800 SW 40 St. #223, Miami, FL 33155)
Cartoons, graphics, wild spells and more fun!

EXISTENTIAL VEGAN FLYER #2, \$5.00, HS-16

(7323 Bassano Dr., Goleta, CA 93117)
Neatly done yuppie college kid zine which discusses philosophy, bands (Mecca Normal interview) some reviews, a discussion of why Wayne Gretzky doesn't love his wife (!) and sports.

FOE #17, 2 stamps, S-16-R

(145 S. Chestnut St. #5, Bath, PA 18014)
This short zine can really pack it in - lots of reviews and tid-bits as well as interviews with Sloppy Seconds and Gwar.

FAKE #0, \$2.00, S-40-MT

(11821 Becket St., Potomac, MD 20854)
First issue and they already have their shit down. Big name features (Nation of Ulysses, Cop Shoot Cop, Bikini Kill, etc), good original photos, a bit of opinion type femme stuff, poetry... yep, it's all here!

FEMINIST BASEBALL #10, ?, HS-84-R

(POB 9609, Seattle, WA 98109)
Mega-thick digest covering not only music reviews but book and films too, you also have a heaping amount of xerox graphics and poetry/fiction type pieces. A very involved read.

FIREHOSE VOLUNTEER MUSTER ROLL V5 #3, *, S-2

(POB 1821, San Pedro, CA 90733)
The Firehose newsletter, in which such things as tours, merchandise and a new LP are discussed.

FLOTCH! #3, \$1.00, HS-20

(POB 812, Central, SC 29630)
Some fun punk rock shit as well as a 134 interview, reviews and punk rock pets.

GENETIC DISORDER #6, 2 stamps, HS-24-T

(POB 151362, San Diego, CA 92175)
This is just a really cool zine! They cover their local scene pretty well (San Diego, with local news and reviews), they are very practical (how to get into 21 and up clubs if you're under age), they have great photos and some pretty good interviews!

GRUNGE GERL #1, ?, HS-12

(3651 Regal Place, Los Angeles, CA 90068)
I've always had problems with people who always have to point out how unique and different they are but whine when they get treated like everyone else - like some feminists. Well, this zine leans in that direction but doesn't get that far. It's sincere and informative - being pro-female but not anti-male.

HALF TRUTH #9, *, S-32

(POB 921013, L.A., CA 90093)
This is their swimsuit issue, but there's not a lot of that here - just a lot of other fucking crazy shit, reviews and features with 808 State and Marci Liroff. Great photos throughout.

HARDCORE D'ACCORD #4, \$3.00, S-34

(16 rue Nelaton, 75105 Paris, France)
Despite the name, this zine covers a lot of metal types and punk stuff. All in French, features include: MDC, Agnostic Front, SOIA, Napalm Death, Pegboy, Bullet Lavolta, Laaz Rockit, Raunch Hands and more.

HATE #9, \$2.25, HS-28-F

(7563 Lake City Way, Seattle, WA 98115)
In this issue: Leonard and the Love Gods tour, Buddy Gets Laid and more.

HEAP #2, \$1.50, HS-16

(POB 4402 Station "E", Ottawa, Ont, Canada K1S 5B4)
Small print zine full of your standard anarchist / vegetarian / animal rights stuff. Some music reviews and stuff.

HEAVENLY 'P' V1, #5, *, HL-24-T

(POB 17093, Fresno, CA 93728)
Plenty of interesting tid-bits of written wit and graphics, from pretty funny to shockingly insane and everything inbetween. Butt Wizards are the house band.

HECTIC TIMES #3, \$2.00, S-32

(2-1645 Cliff Dr. #17, Santa Cruz, CA 95062)
Lots of interesting graphics in a sparse but effective design. Poetry, reviews and features: Witchhook Sky, Todd from San Jose Skate Park, Vicious Midgits and Tim Ward.

HIGH TECH BURRITO #1, ?, HS-16

(POB 1536, Mountain View, CA 94042)
Some reviews and stuff and a promise to help point out the fallacies of those who have dug

into the digital ninties. A long review of Jerry Mander's "In The Absence of the Sacred" covering the flaws of the computer and biotech industries - and television.

HIGHWIRE DAZE #15, 7, \$-20-T
(1770 N. Highland Ave. #H 835, Hollywood, CA 90028)
Not a bad local zine that is self described as covering "alternative music". Some live and record reviews as well as interviews with Catherine Wheel, Hex and Euphonic Ricochet. Plenty of good photos.

HOT LUNCH #2, 2 stamps, HS-32
(5255 Bothe Ave., San Diego, CA 92122)
Collage art and comics, hand written ranting and raving and just a whole lot of fun.

HOUSE O' PAIN #8, \$2.00, S-44-T
(P.O. Box 120861, Nashville, TN 37212)
Besides tons of concise reviews and lots of good photos and bold layouts - check out this line up - Skinny Puppy, Accused, Cop Shoot Cop, Helmet, Wedding Present, Porn Orchard and Bedlam Hour!

HYACINTH 8, \$4.00, S-88-TM
(11 Rue Dupont De Leure, 75020 Paris, France)
Mondo grande zine! Thick, well printed, jillions of photos, and scads of big time interviews. Smashing Pumpkins, Wedding Present, Silverfish, Big Drill Car, Dirty Hands, Honeymoon Killers, Chris Knox and more! Ah, but it's in French.

INDUSTRIAL NATION #5, \$2.50, HS-64-M
(114 1/2 E. College St. #16, Iowa City, IA 52240)
Damn nice little zine here, looks great, reads great and the content (guess what?) is also top notch. This issue has tons of reviews and tid bits of information as well as interviews with Skinny Puppy, Front Line Assembly, Nitzer Ebb and Chem Lab.

INSIDE LOAD #2, *, HS-34
(POB 177, Cypress, CA 90630)
Cool fanzine with record reviews, Flatus, Face To Face, show and record reviews and more.

INTERNAL CONFLICT #3, \$4.00, HS-36
(POB 51465, Raedene, 2124 Johannesburg, South Africa)
Poetry, graphics, articles and all from South Africa. Very different and interesting - if you want a pen pal with some unique insights, check out these guys. Heavy opinions and political convictions.

ISOLATION #10, \$3.00, S-24-M
(5411 N. Grantland, Fresno, CA 93722)
Excellent goth coverage in interviews and photos. The Cure, Missed In Diary, Shark Taboo, Shamelaces Spirits in Torment and Alien Sex Fiend.

JOHNNY ON THE SPOT #7, \$1.00, HS-32-R
(118 Surrey Lane, Lake Forrest, IL 60045)
A bit of poetry, plenty of commentary, some reviews, a Jawbreaker questionnaire thing, comics, sex pages - ya know, a cool read.

JUNGLE #3, 7, S-56-TM
(POB 741, 33101 Tre, Finland)
Very nice zine - good glossy paper, nice photos, sparse layouts - ah, not in English! Features Gun Club (cover), Mega City Four, Buffalo Tom, The Boys, Isabel's Pain, Seattle and a lot more.

JUST ANOTHER STUPID ZINE #1, 2 stamps, S-16
(245 Bolling Rd. NE, Atlanta, GA 30305)
Big type, one sided bleak pages of ranting and raving by an editor who's convinced he's mentally unstable. Besides reviews you got Billingsgate and Broken Trust.

JUST ONE KISS #2, \$1.00, HS-20
(8385 French Rd., Alpena, MI 49707)
Number two of an all Cure zine, yep, there's interviews and pictures and everything else that any Robert Smith fan could possibly want. I really wish there were more fan-oriented zines.

K #19, *, T-8
(Box 7154, Olympia, WA 98507)
This is the K pop underground catalog, but it always has good information and lotta pictures.

KNUCKLE SANDWICH #3, \$1.00, S-16
(2106 Stirrup Lane, Alexandria, VA 22308)
This enthusiastic zine gives you a mess o' shit - everything from the Melvins to aerobics to a death metal love story review! Hey, something different.

LIL' RHINO GAZETTE #20, \$2.00, HL-52-R
(POB 14139, Alinngton, TX 76094)
One reason why this zine is so great is it's diversity - liking and covering a broad spectrum of styles, and there are plenty of other reasons as well. Interviews include Skinny Puppy, Straitjacket Fits and the Toadies with tons and tons of record and live reviews.

LIVING FREE #71, 6/\$9, S-8-R
(Box 29 Hiler Branch, Buffalo, NY 14223)
A newsletter that discusses practical methods for increasing personal freedom and includes a summary of libertarian news. With letters, classifieds and contacts, always interesting.

LUNCH TRAY #2, \$2.00, HS-64
(POB 1133, Slatersville, AL 02876)
Thick fucker this one, with a great variety of stuff to graze your little brains on: Sam Black Church, Friends of Ed, Into Another, Ian MacKaye, Jawbox, Dischord Records, All You Can Eat, Mykel's Movie Reviews, other reviews, scams, Endpoint, Rorschach and a lot more.

MAXIMUM ROCKNROLL #111, \$2, S-132-T
(POB 288, Berkeley, CA 94701)
Well, it's MAX, of course. Letters, columns, record reviews, news, scene reports, photos, bullshit, interviews. Like if you don't know by now, this is the final word of PC punk and hardcore.

METAL FRIENDS #2, \$1.00, S-26
(7039 Fairfax Dr., San Bernardino, CA 92404)
There's lots of long hairs in this zine, I guess you figured that one out by the name. Calibra, Steel Prophet, Metallica, Skid Row, Salient etc.

MIND MELT #2, \$3.00, S-24
(551 Parkside Ln., Palatine, IL 60067)
Back with a blast, MM features concert reviews, poetry, art, interviews (Duncan Imperialis, Swervedriver, Gwar, Jawbox and Metallica), plus a section titled "Alcoholics Unanimous."

MOLE #5, \$3.00, S-55-T
(POB 5033, Herndon, VA 22070)
Awesome zine with interviews with Einsturzende Neubauten, Silverfish, Sebadoh, Mecca Normal, L7, George Willard with RCA satire cover.

MURTAUGH #7, *, HS-28
(137 Emerson Pl., Brooklyn, NY 11205)
Lots to read and look at in this bold little zine: Reverb Motherfuckers, SFA, poems, reviews, the riots and lots more.

MUSIC ACCESS Aug. '92, 7, S-12
(POB 179022 Times Plaza Station, Brooklyn, NY 11217)
This is different. What we have here is a newsletter describing a service that lets you preview music by your telephone! This is a listing of all the stuff you can hear. There's a lot of indie stuff here so look into it!

MY GHETTO #3, 7, S-24
(12 Folly, Clapham, Beds., England MK41 6AF)
Hot PUNK zine featuring a lot of attitude from those daze gone by. Ya got Wayne County, Mind Over Matter, a Japanese hardcore pictorial, MDM, Pleasant Valley Children and some old Riversdale punk scenesters reliving the past.

NAKED CITY #11, \$1.00, HS-24-T
(4632 Amesbury #142, Dallas, TX 75206)
A skate/music zine and more. Comb interview, GG tour diary/interview and some other fun stuff.

NO DUH. #3, \$1.00, HS-28
(2 Aldie St. #1, Allston, MA 02134)
Ya get a heaping helping of stories, adventures, reviews and interviews all done with a good bit of enthusiasm!

NO IDEA #9, \$1.00, S-32-M
(3925 SW 3rd Ave., Gainesville, FL 32607)
Looks like No Idea have cut back a little since their last issue, still creative layouts with good two color use jump out at you. This "low tech" issue features Fuel and Fifteen as well as scads of reviews and trivia.

NO LONGER A FANZINE #1, \$1.50, S-68
(142 Frankford Ave., Blackwood, NJ 08012)
This special issue contains the last issue of Philly Zine and the first of No Longer A Fanzine. Nice and thick with a ton of good things to read - summer vacation tour diary, Xrevealedx, Bugout Society, ranting, raving, reviews.

NOISY CONCEPT #16, \$5.50, HS-16-R
(621 Baset Rd., Bay Village, OH 44140)
This little zine really packs in a ton of reviews, letters and trivia in its crammed pages, with a sort of anarchist bent. Somehow they think Flipside FOCUS on "dance crap", so you decide how informed they could possibly be.

NOTHING BUT RECORD REVIEWS V2 #2, \$3.00, S-32-TM
(POB 137, Prince St., New York, NY 10012)
Millions of record, cassette, video reviews AND an interview with Roger Ebert! All done by Mykel Board, of course. Free "Phrank Phonecall" cassette included!

NOTHING YOU'VE EVER HEARD #10, 7, HS-28
(Rm. 424 Verder Hall, KSU, Kent, OH 44242)
A hedge-podge collection of scrappy reviews, hand-written scrawls, crude drawings and collage cut ups make up this adventure in publishing.

OPTION #45, \$3.5, S-148-F+
(POB 491034, L.A., CA 90049)
Awesome issue with Yoko Ono, Dinosaur Jr., Holger Czukax, Jah Wobble, Pavement, TV Personalities and mucho mas, chicos!

OX #12, 12DM, T-36-T
(Am Steing 14, 8601 Rattelsdorf, Germany)
Big pro tabloid with billions of things to read - lots of reviews, contacts and features. Plus a free 7" (Boxhamsters, Bone Club, Lag Wagon, Subway Arts.)

PAPERBACK JUKEBOX #10, *, T-28-TM
(1914 NW 24th Pl., Portland, OR 97210)
"A field guide to Oregon's rock & roll culture" - great informative tabloid with plenty of reviews, contacts, cartoons and features. Nice Sonic Youth cover!

PARALYZED VI #2, *, HS-16
(4887 Bayard St., San Diego, CA 92109)
Good little zine dealing with music and events (the war on immigrants) that are concerns in San Diego. Opinions and trivia as well as interviews with La Resistencia and Formerly Shlong.

POSITIVE NOTHING 'Fo', \$1.00, S-44
(8474 Harding, Center Lane, MI 48015)
Nice variety and all the fixins': Prong, Bad Religion, Victim's Family, Bad Brains, Lydia Lunch and Steel Pole Bathub are featured.

PSEUDO PSYCHO #2, 7, HS-20
(POB 1955, Bluefield, WV 24701)
Expanded number of pages and thoughts! Reviews, poetry, socio-political commentary, conspiracy theory and pictures of some cute girl in a bathing suit - wanted for murder.

PURE FILTH #10, \$1.00, S-15
(603 Bridewell #4, Los Angeles, CA 90042)
Always a fun punk rock zine, this time it features an interview with Untamed Youth, The Trashwomen, Bob Martinez, a Fingers tour diary and lots of old rock trivia.

QRM V1 #2, *, S-20-T
(1700 K Street NW #1202, Washington, DC 20006)
Very well printed zine with tons of reviews and features: Curve, Young Gods, Jules Shear, My Bloody Valentine and Lush.

REAL LIFE #48, \$10/year, S-48-T
(6520 Selma #332, Los Angeles, CA 90028)
The big feature this time is Prison Shake - but, hey there's always tons of other stuff like fucked up cartoons, fucked up columns and fucked up articles, and you know, that's why I like this so much!

REALITY CONTROL #6, \$7.5, HS-48
(923 Post St., San Francisco, CA 94109)
Really Cometbus inspired zine of the folksy/hand written diary type that just kinda talks away. Some really good photos in the music sections and enjoyable throughout.

RIP IT UP #178, 7, T-40-F
(POB 5869, Auckland 1, New Zealand)
Interesting, almost like NME with RHCP, Billy Bragg and David Byrne.

S/M GRAPHICS 7, 7, HS-20
(POB 10701, Bradenton, FL 34282)
A catalog of "extreme" and "perverse" shirts, ranging from bondage to Dhamer/Geln.

SANITY SUX #16, \$1+stamp, S-22
(3754 Kimberly Dr., Gainesville, GA 30506)

Pretty good zine, damn, they like to really get into reviewing stuff - and there's a lot of it here. Other stuff includes Dead Milkmen, Georgia and Mike Clark.

SCAVENGER #4, \$2.00, S-38-R
(2904 R Street, Vancouver, WA 98663)
Lots of short, to the point interviews and piles of reviews. Sort of the metal slant with stuff like Song of Dog, Savior, Possessed, Nasferatu, Resurrection, Maimed, Pungent Stench etc and Naked Aggression.

SCENES & SESSIONS V2, 7, HS-28
(POB 2825, Cresta 2118, South Africa)
Wow, don't see much in the way of fanzine out of South Africa. This digest covers the South African music scene, which is really interesting - reviews, interviews, commentary, polls and other good chatter about a place you just don't hear enough from.

SCRAPE #5, \$7.5+, S-20-T
(8601 SW 40 St. #132, Miami, FL 33155)
Neatly done reviews and various short articles on stuff like the word "Jesus" in band names and songs, why REM suck and a Bad Religion interview.

SECOND GUESS #3, 7, S-28-T
(POB 9382, Reno, NV 89507)
Includes some fun stuff (like pranks) and some decent interviews; Mykel Board, Local H, Mcgob and a healthy dose of reviews. Riot Boy, a subsidiary newsletter, does a good job of confronting PC facism.

SEE HEAR #20, \$2.00, S-48
(59 E. 7th St., New York City, NY 10003)
This place be a zine store, and this is their catalog. A very good source indeed. The selection is pretty wide and you can order direct. Videos and books as well.

SHIP OF FOOLS #7, 2/\$2.00, T-12
(POB 2062, Westminster, MD 21158)
Pretty decent tabloid that discusses socio-political matters - like the battle for people's park and such. Some reviews.

SHOELACE #3, \$1.75, S-38
(POB 7952, W. Trenton, NJ 08628)
Lots of cool opinions and logic in the articles as well as zine/live/record reviews and stuff on Phlegm Camp and Vision.

SHT INC. #1, .75, S-32
(102 Fennet Dr., Londenberg, PA 19350)
Total DIY zine, cool, with Railhead, Grin, Zen Guerrilla and other sht. Neat.

SIN #5, *, T-40-F+
(432 F St. #411, San Diego, CA 92101)
Very well done, pro tabloid with lots of good contacts, listings and underground features, comics (Testicle Head!) and a good sleazy feel. A good one from SD!

SIX FOOT CROW #2, 7, HS-44
(6932 Greenville Ave. #151, Dallas, TX 75231)
Great sense of graphics and balls out layouts propel this zines content right off the pages! Great reviews, trivia, and features with Helios Creed (check out this layout!), Aleister CROWly on fixing cars, Skin Chamber, CopShootCop etc...

SKY FLYING BY #1, 7, HS-32
(2308 Londonderry Dr., Murfreesboro, TN 37129)
Really fun zine but with an underlying, sharp, punk edge. Lots to read, like a column by a girl from the RUFCW (Rare and Unfortunate Flat-chested Club for Women!)

SLAM #1, \$1.00, S-20-R
(POB 22861, Alexandria, VA 22304)
This new zine has all the standard features - music and print reviews as well as some angry editorializing and re-prints.

SLINGSHOT #46, 7, T-16-T
(700 Eshlecreature Hall, Berkeley, CA 94720)
Definitely a political zine and this is the rebellion issue - complete coverage the the L.A. uprising.

SLUG & LETTUCE 7, SASE, T-8
(POB 2067 Peter Stuy. Str., New York, NY 10009)
Big zine, small type, equals a lot to read (oh, and there's cool photos too!). Fanzine and music reviews and classifieds dominate with a cool editorial. Fuck the music industry!

SLUR #10, \$1.00, S-22-T
(Room 362-21, 10405 Jasper Ave., Edmonton, Alberta, Canada T5J 3S2)
Clean layouts and plenty to read: live and record reviews, opinions, short articles and band interviews (Lurch and Sacrifice).

SMASH #2, 7, S-4

(2646 1/2 Griffith Park Bl., Los Angeles, CA 90039)
Rock rap, reviews and trivia.

SNEEZING JESUS #7, 2 stamps, HS-20

(POB 624, Sherburne, NY 13460)
Some fun reading with recipes, ranting and some reviews.

SOUND VIEWS #18, 7, S-24

(96 Henry St. #5W, Brooklyn, NY 11201)
Well put together and well written, SV covers New York with a good sense of the underground and, um, "alternative". Reviews, poetry, commentary and great stuff on Missing Foundation, Controlled Bleeding, Dave Rave, Herman Ferman etc.

SPECTRUM MUSIC VIDEO #7, 7, S-200-T

(POB 1128, Norristown, PA 19044)
Big fucking thick music video catalog with EVERYTHING in it! Collectors and stores take note.

SPERM SELLS #2, *, S-26

(440 Whitman #51, Goleta, CA 93117)
Cool, train of thought, diary type writing and reviewing with lots of good original photos. Clipped, collage style layouts.

SPIDER WORKS #2, \$1.50, S-40

(609 E. 38th St., Austin, TX 78705)
This is actually a split with Fat Kid fanzine, both chock full of cartoons, graphics, trivia and features with Citizen Fish, Wynona Ryders and the Mighty Bosstones.

STREET SOUND #59, \$2.95, S-68-F+

(174 Spadina Ave. #506, Toronto, Ontario, Canada M5T 2C2)
Very well done pro mag covering mostly dance/techno music but other stuff creeps in there. For what they cover, this is haps.

SUBNORMAL #4, \$1.00, S-20

(POB 602, Subnormal, IL 61761)
Contrasty and bold with poems, reviews, goth/S&M photos/stuff and 13 Frightened Girls interview.

SUBTERRANEANS #1, 7, HL-20-T

(POB 602, Nogales, AZ 85628)
Pretty fair attempt at doing a zine is a far off border town

place like Nogales. Live (from Phoenix) and record reviews, drawings, a long Sebadoh interview and some other stuff - but barely a word about Nogales.

TMT #2, \$1.50, HS-40

(63 Glenbar Rd., Duncraig Wa, Australia 6023)
Cool little zine covers all the bases and has good photos too! Interviews with the Welcome Mat, Punchbag and Spiderbat.

TABBY CAT VILLAGE #5, 7, HS-8

(48 Ingram St., Springfield, Wigan, Eng. WN6 7NE)
Short newsletter type deal with gig dates and local spotlight.

THE LISTING ATTIC #1, \$1.00, HS-20

(1590 Knollwood Terr., Pasadena, CA 91103)
A varied interest zine, this chaotic zine presents poetry, fiction, reviews, art, and a big Mary's Danish thang.

THIEVES AND PROSTITUTES #6, 7, S-12

(4009 Johnson St., Hollywood, FL 33021)
Besides a Vengeance interview, the rest of the zine addresses America's death culture and fun stuff like that.

THURTEEN #1, \$1.00, HS-20

(POB 1513, Greeley, CO 80632)
This could win the "tiny type" prize this issue - but hey, that means there a lot here. And there is, reviews, off the cuff writing, graphics and Lawrence Livermore writes about his experiences with "queers" in '66.

THWACK! #1, 7, S-32-T

(1640 W. Grace St., Richmond, VA 23220)
Editor Cynthia Kravetz certainly has her shit together! Awesome first issue, good writing, some good photos and a good variety of music: 411, Wool, Toasters, Chris Shary, Askance and the Didijs!

TOXIC TATERTOT Aug. 92, 7, T-4

(POB 43787, Tucson, AZ 85733)
This is sort of a Toxic Shock records mail order catalog - but much more as well. Letters, reviews and good old support for the music scene out there! Hi Bill!

TURNING THE TIDE V5, #4, \$1.00, T-8

(P.O.B. 1990, Burbank, CA 91507)
The L.A. area anti-racism newsletter.

TWISTED IMAGE #41, \$1.00, S-10

(1630 University Ave. #26, Berkeley, CA 94703)
Ace Backword's comic and letters newsletter! Featuring an interview with Holocaust Revisionist Jack Wikoff. Ace knows how to get into some pretty controversial things.

UMLAUT #5, \$1.00, S-16

(POB 160148, Cupertino, CA 95016)
A really fun zine that likes to cover what they like to do in a very un-pretentious way. Like hanging out backstage with Metallica, in a bathroom at Disneyland and touring with MDC!

UNBENT #1, \$1.00, HS-16

(1541 Freeport Rd., Natrona Hts., PA 15065)
Lots to read nothing to look at: reviews, Mike Watt on flannel, All, BBSs, poems and such.

UNDER SIEGE #1, 7, S-36

(POB 40577, Indianapolis, IN 46240)
They've got a lot to say for a first issue - and it leans towards the skinhead persuasion. Stuff on the Bruisers, Meat Locker, Straw Dogs, Patriot, Betrayed, Bomber and a lot more.

UNDER THE VOLCANO #9, \$1.00, S-20-TM

(POB 236, Nesconset, NY 11767)
Another good, solid issue. They cover all the standard items in a dense but well organized format. Features include Shudder to Think, Controlled Bleeding, Kode IV and Donny The Punk doing a great historical run down of New York punk clubs.

VERA KRANT #15, 7, HS-24-M+

(Coesterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out quite often and covers a broad spectrum of alternative music. The multi-color printing is great, a tip of the hat to the printers and artists you make this zine a visual delight.

VERBOSLAMMED #2, \$1.00, HS-24

(1715 15th St. #E, Boulder, CO 80302)
This is their "women's mental health care issue" and it's jam packed with all kinds of stuff. Plenty of herbal abortion recipes, health tips, information.

VILE PEACOCK V2, 7, HS-40

(409 North PCH #106, Redondo Beach, CA 90277)
This mag is dedicated to those who choose to decay when dead rather than when alive, and coming from editor Richao Polysorbate 60 it means a visual feast and a solid mind fuck. Intense and interesting stuff, not for the squeemish.

VIRUS #1, 7, S-28

(POB 6800, Corona, CA 91718)
This new zine covers it all. Interviews with Supersuckers, Bad Religion, Mentors, Guttermouth, Cambridge Pipers, Area 51 (the band), Crux and the Living End (Whew!). Reviews and all that too.

WDR #2, \$2.00, S-16-M

(POB 762, Madison, WI 53701)
Big print and lots of graphics. An interview with Bill Casey (former CIA director, deceased), cartoons, reviews and fun stuff.

WILD RAG #20, \$1.00, S-20

(2207 W. Whittier Blvd., Montebello, CA 90640)
Wild Rags, "America's heaviest record store" puts out this newsletter full of metal features and news. Very enthusiastic and independant.

WORKING CLASS HERO #3, \$.50, HS-48+

(418 Peninsula Dr., Erie, PA 16505)
Jesus, can you cram more in here? No, so they've included two inserts - one for reviews, one for correspondence. Heavy on the graphics and toons, also featured is Boom, Suk o deluxe, Magoon and Tricycle.

YAKUZA #1, *, S-18

(POB 26039, Wilmington, DE 19899)
First issue covers some ground - reviews, commentary, poetry, short features and attitude.

YOUR FLESH #25, \$3.95, S-140-F

(P.O.B. 2683 Loop Stn., Mpls., MN 55402)
Yows! Beastie Boys, Draw, Drunks with Guns, Hate Poll '91 (watch out Kiki!), Frank Kozik, Charles Peterson, Shadowy Men, etc. More fun than ever.

ZAP #40, 4DM, S-60-TF

(Postfach 403, 3000 Hannover 1, W. Germany)
This hardcore mags 50th anniversary issue (which almost looks like the 50th anniversary of this ish!) talks about each issue. Great.



• GRAY MATTER •

Records & Stuff We Sell:

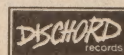
- | | |
|-----------------------|---|
| 68. GRAY MATTER | 'Thog' [†] * (C) |
| 73. CIRCUS LUPUS | 2-Song 7" (A) |
| 72. SEVERIN | 'Acid to Ashes + Rust to Dust' [†] * (C) |
| 71. NATION OF ULYSSES | 'Plays Pretty...' [†] * (C) |
| 69. JAWBOX | 'Novelty' [†] * (C) |
| 67. SHUDDER TO THINK | 'Get Your Goat' [†] * (C) |
| 66. LUNGFISH | No. 65 & 1st E.P. (E) |
| 65. LUNGFISH | 'Talking Songs for Walking' [†] (C) |
| 64. BEEFEATER | Both L.P.s + 2 Songs (E) |
| 63. CIRCUS LUPUS | 'Super Genius' [†] * (C) |
| 62. JAWBOX | 'Tongues'/'Ones & Zeros' 7" (A) |
| 61. NATION OF ULYSSES | 3-Song 7" (A) |
| 60. FUGAZI | 'Steady Diet of Nothing' [†] * (C) |
| 59. HOLY ROLLERS | 'Fabuley' & 'As Is' CD (E) |
| 58. HOLY ROLLERS | 'Fabuley' [†] (C) |

[†]Also available as cassette *Available as CD, price code (C)

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(B)	12" EP	6.00	8.00	11.00
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(D)	CD	8.00	9.00	11.00
(E)	MaxiCD	10.00	11.00	13.00

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THE SECRET DOCUMENT

Flipside;

You probably got a lot of shit for running that Bill Cooper story in #78. Comparing Flipside to certain tabloids, you know. Well, I just have to say that about 4 or 5 years ago I had a chance to read one of those documents that Mr. Cooper was referring to. I got my hands on it through a friend who stole it from another friend's dad who, I think, worked for General Dynamics in San Diego.

Ever since then a friend and I would always joke about UFO's and aliens. We were so hyped on the subject that we could have sworn we saw one one night, but I don't know.

We had our own theories as to the documents authenticity. It looked like it had been copied a few times. We thought it was maybe a hoax but it was just too detailed and thick to be a fake.

The document mentioned everything Bill Cooper said. I especially remember the filming of the crucifixion, and the military guy falling out the window. I remember other things about cows and other animals being abducted, and an incident when somebody's colon had been surgically removed and the incisions were very high tech and precise.

Their was recently a TV movie called "Intruders" that was about a lady who was an abductee. She was performed surgery on too. They made a point of saying it was taken from actual accounts. The scary part is that in the document it mentioned how they use movies and media to condition the public about it. At the end of the movie the lady starts talking about how "the aliens are doing this for "good" purposes, and it was for the better." Give me a break.

Well, usually people laugh when I tell them about the document so I thought I'd write to see what you thought. Unfortunately I loaned the document out and never saw it since. I fucked up! I'm doing my best to retrieve it, and when I do I'll let you know.

Corn Alias
Santee, CA.

PRAISE BROTHER BILL

Flipside;

Are you (the editors of Flipside) aware of the fact that the rantings of Bill Cooper about a "One World Government" (Flipside #78) are incredibly similar to the paranoid diatribes the religious right has been spewing forth for years? Just wondering.

Tom Beasley
Nashville, TN.

(Tom, this is not a disclaimer, just a clearing. With the Cooper interview, as with any interview we print, especially with a lot of bands, it is not something we present because we necessarily believe in or endorse everything they say. If somebody is interesting, and has something interesting to say, then we present it - as that - someone presenting THEIR viewpoints. We may or may not agree with them completely, and "we" do not have a consistent group ideology. With Cooper, which is not our usual music focus, the presentation is aimed at sparking interest and generating a different angle of questioning what goes on around us. And indeed, Cooper's angle is very different from the religious right - where do they fit UFO's into their spiel? I mean, we let Harley Cromag present his line on Krishna, and so far Cake is the only one selling books at the airport! - Al)

RETURN WORLD ORDER

Dear Flipside;

People say I'm crazy and I've been locked up twice for what I believe. You see, Mr. Cooper has a good point in that there conspiracy, however he is mistaken in that he imagines the Freemasons and Illuminati to be at fault.

Mr. Cooper and readers should know that I myself am a Freemason, and have been one for many, many years. The Freemasons are not causing a conspiracy, but avidly attempting to abort one. The Council to Return World Order, American chapter is the prime organization that people have in fighting for their freedom and their lives. Mr. Cooper correctly identified us as being involved in the conspiracy, but we are on his side - the side of the people.

The conspiracy is being propagated by the McDonald's corporation, and is headed by mythical figure/ leader Grimace. For those of

you who scoff, just think about it a little further. Grimace is purple... Grimace is big... Grimace is fuzzy... Grimace is warm... Grimace is... well, I think now that maybe you are beginning to get the picture.

Let me further state that I have broken with the Freemasons in this belief - they do not pinpoint Grimace as the focus of terror. I have picketed against the McDonald's corporation, and sent out flyers depicting Grimace in his true form and explaining the crisis. The McDonald's company, so called however relating to a pre-Freemason evil branch, has sent me to jail for smashing windows of their restaurant, picketing loudly, and mock-raping a statuette of Grimace to show my dominance through knowledge (which I did not really do!).

Thus, I have presented evidence as best as I can. I think that many readers may find pause to think about all I have said and realize the truth in my statements. I thank Flipside magazine for allowing me to speak my mind and reveal the true conspiracy throughout the world.

Charles Douglas
Coalition Against Grimace

THEY PLAYED WITH A STROBE LIGHT

Here's one more letter about senseless violence at shows. My friends heard about an all ages show at Kavanaughs in Van Nuys right up the street from my house. We didn't know any of the bands but decided to check it out. The first band was Glue Gun. The singer came out with a blank gun and started firing it off. Then he put a TV on his head and dove into the crowd. People started getting

pissed cause it was really crowded and hot and he pushed some dude into a pole. Also they played with a strobe light on through their whole set. Next thing I know the singer has a kitchen knife in his hand and he stabs this guy. I couldn't fucking believe it! My friends and I got out of there as fast as we could. Didn't even look back. I mean fuck! I can't believe we finally have a show in my neighborhood and this shit happens. The next day I heard the cops didn't even show up and the other bands still played. First the riots, and then this. L.A. sucks!

Tim Avery
(Tim, yeah, I don't blame you for getting the hell out of there. I can't even imagine sitting through a set like that! That's all we really need in L.A. is another band doing the same old gimmicks! - Al)

WHEN LIFE RETURNS TO NORMAL

Flipside;

I've had a lot on my mind recently. Where shall I begin?

First, I would like to strongly agree with Ed's letter ("Like A Lad Insane" from #78) about the stupidity of fighting. What all does it prove? I hear stories like that all the time. It's a pretty sad and sick world out there, and you'd think that in the "underground" we could all at least get along. Whatever happened to "Everybody get together, try to love one another right now"? Maybe the 60's are in the past, but those people knew a lot. We, the children of the 90's, could change the way things are now, if we all rallied together for it. But that can't happen if we're fucking killing each other at Bad Religion shows!! Thanks Ed, for the touching letter. Let love rule!!

It's now my turn to put in my opinion on the Nirvana success. Yes, it does hurt to see Joe Cool with his Nirvana shirt and Nirvana posters in his locker at school. They're still my 3rd favorite band EVER, though. I see no way to label them "sell-outs." If some hip, apathetic person tells me how great they are, I simply say that chances are they have no idea of the meaning of it all. Just listen to "In Bloom", with it's catchy sing-a-long chorus that tricks them into singing along. Perfect! Kurt's lyrics set a trap for all to fall into. Oh well, maybe one day soon the Nirvana hype will be over, and life can return to "normal."

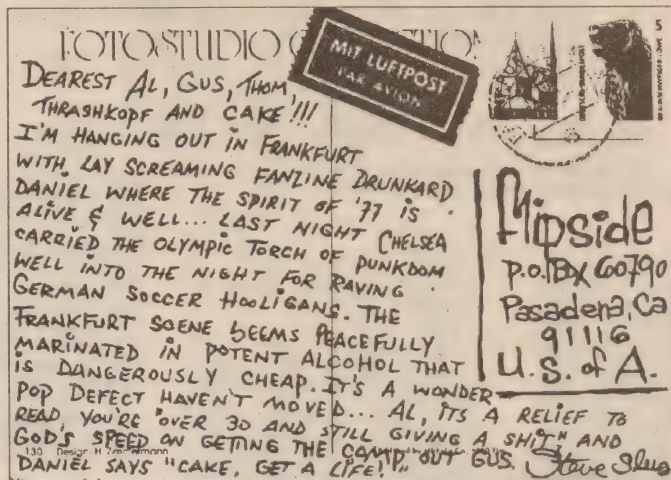
I feel that I must say one thing, just because it must be said. In the Flipside interview, Kurt says that Alice In Chains are "just corporate puppets that are just trying to jump on the alternative bandwagon." I think not!! Alice in Chains released their "Facelift" LP in late 1990, and entire year before the release of "Nevermind", and about 1 1/2 years before the "alternative bandwagon." It's just that Alice In Chains have recently gotten more attention, thanks to Nirvana's success. Yes, I do like Alice In Chains. Major label, yes, but I do like them. I'll probably be labeled a poseur for that, but I don't care.

That Bill Cooper article was quite mind-boggling. I believe most of it. Does that stuff make any of you others wonder? Just curious.

Well, enough of my babbling. You can write me and make me care anytime.

Brad c/o Foul Fowl Zine
POB 13905 Roseville MN 55113

(Sometimes we all have to take a step back and get a better overview of this whole mess. Take that category - "alternative" - what does that mean? I sort of had an idea of what it could be a few years ago - but the idea that Alice In Chains or Pearl Jam are somehow "alternative" is just to fucked up. At



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(CR-31/EFA LP-11505) Aaahh...yesss! The FINEST purveyors o' ragged-assed booze-amphet-dripped slob-rock present YET ANOTHER installment o' scuzzy, ham-fisted RAUNCH. FOR YOU UPWARDLY-MOBILE GEEKS: A COMPACT DISC (CR-CD-31-"FUCK ME STUPID" EFA CD 11505) which contains the new LP plus their '90 MLP, "HAVE A SWIG", which YOU FUCKIN' WEENIES SHAMELESSLY IGNORE!! RAUNCH HANDS 4th EUROPEAN TOUR: SEPT 8-14: Sweden/Norway...SEPT 17-27: Germany / Austria / Switzerland...SEPT 28-OCT 10: France...OCT 11-23: Spain...OCT 24-NOV 2: France...NOV 3-5: Belgium/Holland...NOV 6-7: Germany



RAUNCH HANDS "FUCK ME STUPID"

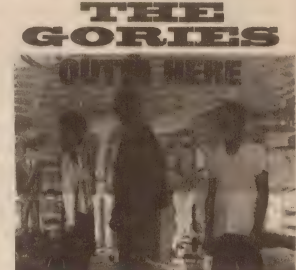
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(CR-30 LP/CD)(EFA-11503) 14 crunchy new slabs o' slop from this "hot rock" trio that's erasing some o' the embarrassment caused to the State Of Michigan by Big Chief. LP contains 2 cuts NOT ON THE GODDAMN CD!



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CRYPT = SUAVE
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(CR-29 LP)(EFA 11502) This VINYL-ONLY release gushes forth with SUPER-FUCKED CRUDE-ASS PUNKACRUNCHABLOOZABILLY SLOPI 17 RIPPIN' CUTS - A LOT OF 'EM ONLY AVAILABLE ON this fine VINYL issue!

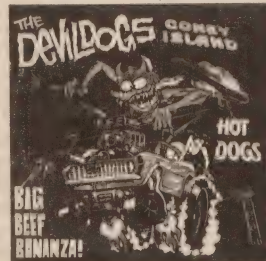


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The most CLANGIFYIN' muthathumpin' PUNK-ROCK caterwaul!!FACE IT: If ya don't dig these Kentucky Kings, you are bound for SQUAREDOM forever! (hell, MOST of you creeps are already there... but redemption lies in yer purchase of these 2 fine reas: CR-WH-007-"THE MUD,THE BLOOD,AND THE BEERS"(Their '89 debut LP, remastered/re-issued at last!) CR-027-"SMOKIN' TATERSI!" (Their Dec '91 second LP and kee-rist izzit a MONSTER!!!) FOR THOSE ANAL: A Compact Disc, CR-CD-27-"SMOKIN' TATERSI!" containin' both LPs...BUT: BE A MAN and buy the VINYL!!!
NINE POUND HAMMER
2nd EURO TOUR:
Nov. 5-23 Germany
Nov. 24-27 Austria
Nov. 28 / 29 Switzerland
Dec. 1-7 France
Dec. 8-18 Spain
Dec. 19-22 France
Dec. 23-26 Belgium / Holland

DEVIL DOGS USA TOUR '92:

SEPT 17-CLEVELAND
SEPT 18-CHICAGO
SEPT 19-MINNEAPOLIS
SEPT 20-WINNIEPEG
SEPT 21-CALGARY
SEPT 22-EDMONTON
SEPT 23-VANCOUVER
SEPT 24-SEATTLE
SEPT 25-PORTLAND
SEPT 26-EUREKA
SEPT 27-ROSEVILLE
SEPT 28-SAN FRAN
OCT 1-SAN JOSE
OCT 2-LOS ANGELES
OCT 3-SAN DIEGO
OCT 6-TUCSON
OCT 7-PHOENIX
OCT 8-AUSTIN
OCT 9-HOUSTON
OCT 10-NEW ORLEANS
OCT 11-MOBILE, AL
OCT 12-GAINESVILLE
OCT 13-ATLANTA
OCT 14-ATLANTA
OCT 15-ATLANTA
OCT 16-CHAPEL HILL
OCT 17-RICHMOND, VA
OCT 18-BACK TO
FUCKIN' NEW YORK!!!



DEVIL DOGS stuff:

-CR-19-"THE DEVIL DOGS"(16-Song Debut LP from July '89)
-CR-22-"BIG BEEF BONANZA!" (8-Song MLP, July '90)
-CR-28-"WE THREE KINGS"(9-Song MLP, March '92)
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CD: CR-CD-19228-"30 SIZZLING SLABS!" (30-Cuts/71 Minutes)



DIG IT LUNKHEADS: 5 LP's and 2 CD's of BILLY CHILDISH'S FINEST SHIT!!!:

Yeah, while the "cool" labels were servin' up LED ZEP re-hash in '88, us LOSERS at Crypt started servin' ya the crudest shit from THEE MIGHTY CAESARS (and you DIDN'T buy it, ya fuckin' DORKS!!)...well, if ya "wiser" now:
CR-14-THREE MIGHTY CAESARS-"English Punk-Rock Explosion"(16-cut "Greatest SHITS" LP)
CR-18-MIGHTY CAESARS-"John Lennon's Corps Revisted"(15-song "Farewell" LP)
CR-23-MIGHTY CAESARS-"Surely They Were The Sons Of God"(16-cut "Greatest SHITS Vol 2" LP)
COMPACT DISC:
CR-CD-141823-THREE MIGHTY CAESARS-"Surely...Revisited"(32-song/71-minute CD of 69.9% of the 3 CRYPT LPs for you DIGITAL geeks)
CR-20-THREE HEADCOATS-"Earls Of Suavedom"(14-song 2nd)
CR-24-HEADCOATS-"Back Bunt Must Die"(16-song 5th LP)
COMPACT DISC: CR-CD-2024-THREE HEADCOATS-"Beached Earls"(both HEADCOATS LPs on 1 SHITTY LITTLE UNLISTENABLE-IN-7-YEARS CD...)

COMING DECEMBER '92:
THE NEW BOMB TURKS debut LP/CD!!!
"BACK FROM THE GRAVE VOLUME 8"!!!!

ALWAYS AVAILABLE: THE FINEST IN 50's/60's CRAP-ROCK REISSUE LP's:

"SHAFTMAN!" 51-minute LP-plus-7" of truly "TORRID" late-60s Soul/Funk with the explicit, XXX-Rated adventures of a "PRIVATE DICK", Mr Shaftman, goin' thru his tasks of blackmail, fornication, cussin', sufferin' the arduous labor of receiving fellatio, etc.



"LAS VEGAS GRIND" SERIES: 4 THROBBING, PULSATING, OOOZING VOLUMES OF THE BEST/WORST 50s: TITTIE-JOINT BUMP'N'GRIND NONSENSE! Yer an utter SQUARE if ya don't own all of 'em... RELIEF AT LAST FER THE "SWINGIN'" YUPPIE: 2 COMPACT DISCS OF "LAS VEGAS GRIND": "LAS VEGAS GRIND PART ONE" (32 songs/71 minutes)
"LAS VEGAS GRIND PART TWO" (31 songs/71 minutes)

THE FINEST IN 50's/60's CRAP-ROCK!

"TALKIN' TRASH!"



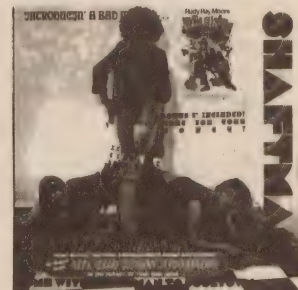
GREASY RHYTHM & BLUES WITH ATTITUDE! '64-'63

"BACK FROM THE GRAVE" SERIES: 7 VOLUMES OF THE MOST HELL-BENT, RAW, PRIMITIVE

2-CHORD MID-60s PUNK-ROCK SWILL OF ALL TIME FOR "TECHNOLOGICALLY-ADVANCED" ASSHOLES, WE NOW HAVE ISSUED FOUR COMPACT DISCS OF THE "GRAVE" SERIES:
"BACK FROM THE GRAVE PART ONE" CD: 29 Cuts/71 Minutes
"BACK FROM THE GRAVE PART TWO" CD: 29 Cuts/71 Minutes
"BACK...GRAVE PART THREE" CD: 29 Cuts/71 Minutes
"BACK...GRAVE PART FOUR" CD: 29 Cuts/71 Minutes

DIG IT, DADDY! The REAL SLOP

"TALKIN' TRASH": 18-cut LP of greasy, grindy 50s R&B chockfulla fuckrhythm! The "funnier", "dumber" side of things...
"DOOKEY DOOKEY": 18-cut LP of HARD-DRIVIN' 50s R&B (COMING SOON: 30-cut COMPACT DISC of the "choicest" cuts from "TALKIN' TRASH/DOOKEY DOOKEY")



(and some fuckin' useless dickweed CD's for yuppie "fans" of "alternative music!")

"MELLOW"? : FUCK YOU, HIPPIY!
"INNOVATIVE"? : FUCK YOU, COLLEGE-BOY!
"ATMOSPHERIC"? : BEND OVER!
CRYPT: THE LEADER SINCE 1983 IN STRIPPED-DOWN, LOW-TECH, UNPROGRESSIVE SHIT-ROCK!

ALWAYS AVAILABLE: THE FINEST IN 50's/60's CRAP-ROCK REISSUE LP's:

"SIN ALLEY" SERIES:

4 RETARDED VOLUMES OF THE FUCKED-UP SIDE OF 50s ROCKABILLY/R&B!
CD'S NOW AVAILABLE OF:
"SIN ALLEY PART ONE" (30-cut/71-Minutes)
"SIN ALLEY PART TWO" (33-cut/71-Minutes)



"JUNGLE EXOTICA"



COMING DECEMBER '92:
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one time I would have almost equated "alternative" with punk, and perhaps "alternative" meant "long haired punk." But you know, that is all so meaningless. And you can't just close your eyes and listen (although that does eliminate about 90% of the "alternative" majors to me!) - you have to consider attitudes and actions. And then who really wants to invest that much time and energy into something that really strikes each and everyone of us as some weird gut feeling. If you have any idea of what the problem is, then you know what the answer is - for yourself. - Al)

TAKE BACK THE POWER

Flipside;

"Nirvana Sucks."

Reading the letters page lately seems a bit repetitive. What's the deal? Who cares. If you like the music support it. If you don't, avoid it. If "losing" the "underground" status, tends to make you feel a band has lost value, so be it. No big deal. If your personal agenda dictates that when the "straights" start enjoying (honestly or blindly) "your music", you need to notify Flipside of the "sell out", do it. I just don't see the point. Like I said, who cares? Maybe you. If so, why not use your time, energy, talent, etc to create something valid and honest that "agenda having" people can trust and never fear a "sell out"? Take back the power. Create. Punk rock, you know?

George Greeny

A GOOD LAUGH?

Al,

I love Flipside. I love reading Kurt Cobain's ramblings trying to convince everyone he's punk. Not to attack the guy, I have "Nevermind", it's an okay album, but it's just funny that this guy is so guilt ridden that he feels he has to justify himself in every interview he does. At least assholes like Rollins don't make any apologies for selling out their fans and the scene by going mainstream. And Courtney, the little power hungry go-go dancing feminist. She's so feminist that she deals with labels that sign bands like S.O.D. (Caroline) and Guns 'N Roses (Geffen), talk about being a hypocrite. I don't think her and Kurt will be too successful in infecting the "corporate ogre" either. To Geffen you're the same as Guns 'N Roses except they're probably a better commodity. Hey Kurt, you're really infecting the "ogre" by making Geffen richer aren't you? And Courtney, why don't you and that other rockstar meathead from the Nymphs just find a deserted island big enough for your egos and get the fuck outta here. An overview for anyone as clueless as Kurt and Courtney: Nirvana is overrated, Hole can't play but as long as they're around we'll all have a good laugh when we pick up Flipside. Cheers to Thom (?) for the killer Dwarves tour diary a few issues back. Keep up the good work Al and company.

Love, Jim O'Brien
Bloomfield, NJ

(Jim, do you really spend your boring, meaningless life always criticizing people you admire. I'll bet you're 16 and your idea of punk is listening to tenth-generation has-beens like Jughead's Revenge and No Comment. Get a life and read Maximum Rock 'N Roll for their pointless Greenland scene report. Idiot! -CAKE)

THE LAST COURTNEY CLOBBER

Dear Flipside:

Re: John Stuart's puke-inducing gushing over Courtney Love of Hole. Anybody who knows her will surely tell you what a self-serving no-talent ho she really is. And now, simply because she's bagged starfucker big game, we all have to hear about her sorry ass every time we turn around. She is truly an indefensible, empty, fame-lusting scag! Excuse me, I am usually not so judgmental or harsh in my opinions about other people but believe in me on this one. I know the bitch-okay? Anyone who knew her in S.F. on the late 80's scene will provide you with a list as long as her ego of various people she has fucked over and trampled on over the years. And beautiful? Yikes! Even after her nose, chin, and tit job she still looks like a man in drag! As long as I've observed her she has been obsessed with never-ending quest for personal glory --and not with any high minded aims, by the WAY. This is not someone with a mission or a message, just an unquenchable thirst for attention, attention! Try being at a party with her! It's embarrassing to watch her make a ridiculous fucking spectacle of herself just to assure that all eyes are on her! Frightful, unethical pig - she! I pity Cobain on the day when he finally stops shooting dope long enough to really see who's he's been sleeping with all this time - if such a thing ever happens. Also on that note - anyone who continues a heroin habit while pregnant with a

child they intend to carry to term (as Courtney is currently doing) is a real fucked up individual. And sorry to shatter your perception of her as some kind of musical idealist, John, but if you don't think she jumped on the grungy girl rock bandwagon simply to further her quest for fame, then you truly be living in a deep dark HOLE!

Natas Mai

(Mr. "Afraid-to-sign-my-name-because-I-know-I'll-get-my-ass-kicked", you're such an "all knowing" individual with a grudge because you're not as successful as Courtney and Kurt. So what? If an individual decides he/she wants to do something, then he/she should be able to (like shoot for success, take drugs, etc.) What's wrong with that? As you know Courtney has a very strong personality and is quite outspoken, but she is not stupid and is not a "no talent" as you referred to her. If you really know her why don't you tell HER what you feel instead of writing to a fanzine about your gripes with people. You're a pathetic moron and a foolish wimp for not signing your name. I can't stand people who have no guts! - Cake)

NIRVANA LETTER BANDWAGON

Dear Flipside;

This letter is aimed at all of you losers who continually slag bands like Nirvana for doing good. Al put it straight by saying in his response to a letter (in #78) "We're all fucking trendies", in fact the whole major backlash is trendy. It wasn't too long ago when this same bullshit was targeted towards Sonic Youth and Husker Du.

People called them sellouts, traitors and the end of underground independent music was upon us. Well, it didn't happen did it? Husker Du did fall flat on their faces but Sonic Youth kept doing good music. And they've helped out plenty of up and coming bands. Now not every band that's moved up to a major label has done the same. But I can't remember anyone who's ever stirred this much commotion in the music scene since the Sex

Pistols and Ramones hit the scene.

It's just that losers like all of you Nirvana bashers need a target to throw rocks at. You're maybe pissed cause it wasn't your town, band or label that has gotten all the attention. You are truly sick! But Nirvana and Sub Pop are not your only targets. You are setting your sights on Amphetamine Reptile bands now. Do us all a favor and get a life.

But this is not only stuck within the pages of Flipside. I see it in my own local scene. In order to promote media darlings like Superchunk, Polvo and Finger, these media moguls slag Seattle, NYC and all other cities. This shit is from the people who never gave a shit about underground music, local or otherwise. To me, they're just second rate losers who couldn't get a job writing for Spin or Rolling Stone. And they only care about music that's accessible to mainstream taste. Jumping on the bandwagon, that's all it is. And that's all of what this Nirvana bashing is. Just stupid silly shit from the mouths of jackass's.

And finally, I like Nirvana, but they're not that great. I can list a hundred other bands who I consider just as good or better. I just won't hop on a slag bandwagon. I'm sick and tired of reading the whines from losers who are crying sour grapes. At least Al Flipside can be counted on to give us readers a true intelligent response to all the bullshit.

So whatever the next trend maybe, I'll continue to read Flipside.

Thank you,

John Wolf former editor FAHQU Zine

306 Wood St., Cary, NC 27513

PS: Anyone who sent money for a copy of the now defunct FAHQU Zine, please write me for your refund. Thank you.

THE FASCINATING WORLD OF BASKET WEAVING

Flipside;

In response to the review of my zine in May/June issue of Flipside.

The title is "The Pro And Cons of Basket Weaving" by the Useless Press. Not "The Pros and Cons #1." The Useless Press would like this cleared up because in most cases it's the title that attracts people. If the reviewer would have taken the time to read the editorial (and the cover) all this would be too clear.

Also I suggest that if you ARE going to review poetry zines in your music fanzine, you should get someone who is at least interested in poetry rags.

Thank you, Greg.

(Greg, as you said, it is the title that attracts people - I guess that's why I didn't bother

Hi Al! VICTORIA IS REALLY BEAUTIFUL. SO IS SEATTLE. THE PEOPLE HERE ARE REALLY NICE BUT THE FOOD SUCKS. NEVER EVER TAKE GOOD OL' SOCIAL MEXICAN RESTAURANTS FOR GRANTED. BOB IS GETTING IMPATIENT w/ME 'CAUSE I'M SPENDING ALL MY TIME IN HOCKEY SHOPS (I'VE ALREADY GOT A KOZLOV STICK AND TONS OF HOCKEY CARDS) INSTEAD OF RECORD STORES SO I THINK WE'LL HEAD OUT FOR THOSE NEXT. WE ARE HEADING TO VANCOUVER TOMORROW. LAST WEEKEND WE SAW THE FLUID w/VANCE & SFF AND NEXT WEEK WE'LL GO BACK TO SEATTLE TO SEE COFFIN BREAK (I'M BEING THE EPITAPH SLUT HERE) BOB WON'T ADMIT IT, BUT I THINK HE HAS A HANGOVER FROM THE MARINERS' GAME LAST NIGHT. TAKE CARE BUD, LOVE w-KISSES, JOY

Hi Al! 1/12! (to Greg & Cake, Thrasher, John, Morfydd, etc!) Havin' a swell time, ceptin' sayin' the food in Seattle sucks! real bad. (I don't know how that guy Ted manages to stay so big, considering the best meal I've had so far has been at the Ball park! mmm ball park dogs!) We saw the Fluid at this place called the OK Hotel, which was real cool (kinda like a great big ballroom) SFF & Vance are taking time out of the tour to hang out w/ us. We're all having a great time! Love you guys! Bob USA

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to read it. Just kidding - sort of... Sorry for the mistake. The listing of "publications" is meant as a directory with a brief description - NOT a review section. Both Shane and Pooch do actually review poetry zines occasionally. - Al)

I AM THE KING

Flipside Readers.

Listen up motherfuckers! WidowMaker from Cocknoose here trying to do justice to the real King Paul Bearer from the Serial Killers (RIP) and 3 Foot Acid. The problem as I see it is that Paul Whomever from Sheer Terror doesn't know who he's dealing with. Paul Bearer (Serial Killers, 3 Foot Acid) is THE King, no two ways about it. As a disciple of Abdullah the Butcher Paul learned three things; he learned sex appeal, class, and how to make an opponent bleed with minimal effort. You wouldn't know what to do when he pulls a foreign object (possible a fork, maybe a letter opener, who knows?) out of his trunks to slice and dice you like it was nobodies business. Take a deep breath Paul from Sheer Terror, think about the challenge that waits ahead of you. Ask yourself if you are 100% ready for the beating of your life. Ask yourself if you are truly man enough to get the job done. Ask yourself what your new name is gonna be.

Piledrivers and heart punches,

"WidowMaker" Flex Krush from Cocknoose

Lawrence, KS.

PS: Anybody want to unrightfully challenge the WidowMaker for the right to his name? A barb wire cage match with brass knuckles is the only way. Anyone ready to walk that aisle? I think not puny mortal cowards.

IT'S NEVER ENOUGH

Dear Flipside;

This regards Ted's "San Diego Shit" column. Ted wouldn't know the San Diego scene if it bit him on the ass. Drip Tank and Drive Like Jehu are fine, but I don't need to hear about them every issue. There are some great bands down here with big followings. But you wouldn't know it by Ted. Bands like Chicken Farm, Santa Claus, Cut-Throat, Critical Mass etc. Hell, Psycho Zoo can draw over a thousand people when they play at club Soma (a club that Ted stated he would never write about because he doesn't like the owner.)

Soma is the only all ages club in San Diego, puts on big, killer shows for very little money and just generally rules. I don't know if the owner is a dick or not. I don't care, either.

While Ted was watching a miniature over and over he seemed to overlook shows by Bad Religion, White Flag, Jawbox, GG Fucking Allin (Pookie got that one), All, Buglamp, Dirt Clod Fight, to name a few.

How about getting someone who actually lives here to cover the scene. I was going to suggest Larry Genetic Disorder but MRR got to him first. Don't let MRR beat you out! Give San Diego the treatment it deserves. And thankx for an otherwise killer zine.

Your faithful subscriber,

Britton Wingfield aka Wingnut
San Diego, CA.

PS: How about a NoFX feature.

PSS: Give me head, Ted.

NEVER NEVER ENOUGH

Flipside;

Great magazine. I've been buying it steadily since #73. Thanks for discussing the San Diego scene, I think it's got good music. For Ted Tarris, here's more bands to check out live: Shindig, Sprung Monkey and Bad Mood Zeus. Unfortunately the first two bands usually play Soma, the place with the "unfair asshole." The coffee house he couldn't remember was Cafe Chabalaba.

Ben Heyne,

San Diego, CA.

(Ok, in defense of Ted and our "scene" reporters in general I'd have to say that I think they are doing a very wonderful job. Ted, for instance, doesn't even live in San Diego (as you pointed out), but was the ONLY person to even bother to write us about that scene. He at least wrote something, and now he does it consistently EVERY month!! Interviews, live reviews, his column, shit, I owe Ted more fucking beers! Thanks for informing us, and Ted especially, of what's going on. Even for San Diego, you can't be everywhere at all times. I know there's a lot more to San Diego than just Drip Tank/Jehu, but hey, those are the bands that ARE happening. Those are the bands that are at least together and interested enough to come up to L.A. to play or even put out records. There's just no way to know about bands that go out of their way to remain "San Diego's best kept secrets", no doubt there are some good ones, just as there are in L.A. There's no big conspiracy to get coverage, just let us know what's up! - Al)

ATHENS GEORGIA 90210

Flipside;

This goes out to all the people who are so "down" for "the scene" in Athens Georgia. The other day I saw this flyer for The Ant Farm, a new, all ages "punk" club, so I asked around and found out that some young dudes had started their own club because they were so sick of the coffee house intellectual acoustic wanna-be vibe so prevalent here. So I had to check this out. Upon arriving at this club I immediately get the feeling that I had crashed some private party. I guess I just expected too much from these younger, "more free thinking" individuals. I've been to some lame clubs but have never seen people so stuck up. All dressed in the latest "punk fashions" from downtown boutiques and discussing the last 50% off sale at the Gap. It was like some fucked version of Beverly Hills 90210 or something.

So here in Athens, punk's not dead, but worse, it's another clique. Makes me wish punk was dead, at least it could have died with some dignity instead of being driven into the ground by the vogue'n poseurs of Athens, Ga.

I'll shut up now and go pack my bags, thanks for nothing...

Over and out, Nobody Vomiting
Nowhere near Athens, Ga.

A RIOT OF OUR OWN

Flipside;

This is in response to Gary Indiana's and Bob Cantu's commentaries on the L.A. riots. I recently read Gary's opinion in issue #78. First of all, the general consensus was/is that punks are mostly bored middle-class caucasian kids shedding their rebellion stage, which is why cops chase us around, knock us upside the head at worst. I realize this is a generalization, but

fairly accurate.

Statistics show that African-American youth are given harsher penalties for the same crimes committed by caucasian kids, or juveniles with affluent connections. Punks are a pseudo-minority. You can CHOOSE to be a punk. You cannot help your race. Yes, being punk gives some people a taste of what it's like to be harassed and intimidated by cops, but so what?

South Central L.A. was predominantly populated by caucasians in the forties and early 50's. When these people saw more minorities moving in, they left ("white flight") for the valley, etc. To this day there's a defacto color barrier in L.A. Affluent people stay away from certain areas, and minorities rarely choose to live beyond certain streets.

Gary, you say it's unfair to loot an innocent shopkeepers store. You then say racists should be beaten. Bit if I (being a punk - African-American, 23 year old male) enter this persons store and I am constantly followed, stared at and treated in an extremely rude manner - as if I'm bound to steal something - would I be justified in looting the store? This is, after all, racism on the store owners part, as I see it. And racists should be punished, right?

I'm playing devils advocate. I disagree with this mentality and I disagree with you. This issue is not about how "blacks are just as racist as whites." The simple fact is, the minority community is deteriorating under the pressure of the fabricated war on drugs (which reinforces racism), an unjust justice system, misrepresentation in mass media,

etc. The rubber band is snapping back hard. By your own reasoning the looters were justified. Gary, all they needed was to perceive some shop owner as a racist and "beat" him by destroying his store. But justified bullshit is still bullshit.

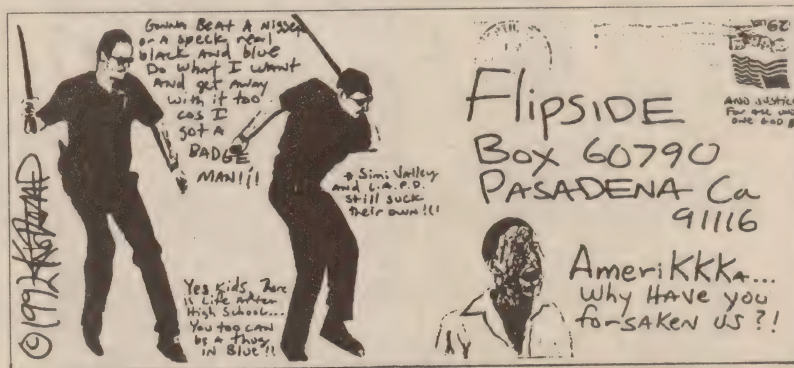
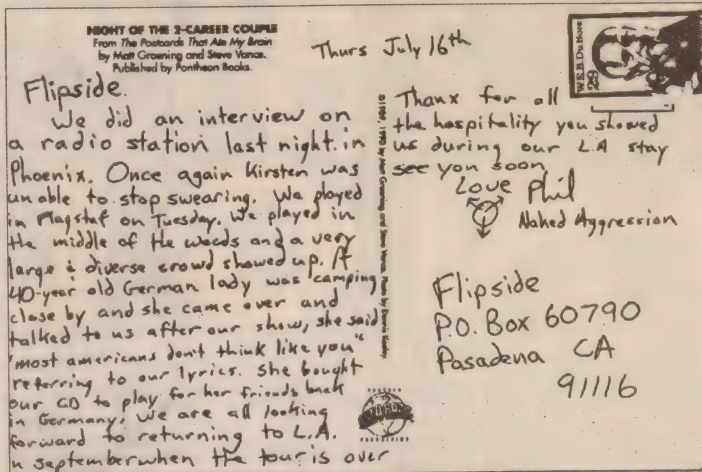
It's not that minorities perceive only caucasians as racists. But, admit it, Gary, you are a rarity. You have obviously chosen to care and make a change. Can you honestly say that most people who are not forced to deal with racist issues concerning minorities will deal with them at all? They won't. Most affluent Caucasian-Americans choose not to concern themselves with these

issues unless it's out of hardship. For instance: if some guy videotapes some cops beating a black man like an unwanted dog or if (because of the riots) minorities are seen as a personal threat. "...they're gonna tear our neighborhoods to shreds if we don't do something!"

Gary, no amount of punk rock credibility or activism can convey to you what it feels like to instinctively KNOW that things have progressively worsened since the 60's, that it takes a white male with a video camera to convince your neighbors that you're being tortured and even murdered by police. No one listened to us for more than 12 years, for Christ sake! Now all of a sudden, "Gates Must Go" and "We Must Heal." How depressing.

It's not that "it's a blank thang- you wouldn't understand." It should be "it's a black thang - you don't want to understand." or something like that. Slogans like that are backlash against the media, in part.

I envy you, Gary. You can choose to be active or to be disillusioned; to care or not



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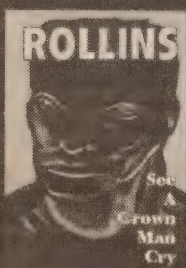
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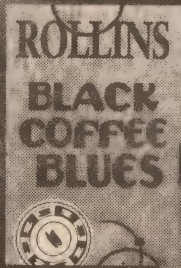
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to care. Some of us MUST STILL deal with this day after day. You cannot possibly fathom what it is like to turn on a television and have subtle and overt racism staring you in the face: an anti-pimple commercial that makes fun of black skin. The two faced interracial-couple sitcoms that reinforce ignorance and rarely show displays of affection, kissing, between black and white spouses. The list goes on. Gary, Bob, I didn't get the impression from your columns that you fully grasp the depth of this situation. And I honestly believe that, like it or not, Caucasian-Americans must indeed make a stronger effort to end racism. SIMPLY BECAUSE THERE ARE MORE OF YOU. A small percentage care, the rest are either indifferent to our suffering or are overtly racist.

Statistics show that most race-hate crimes are perpetrated by Caucasian males. Unless the majority really puts its heart and soul into ending this problem, most minority efforts will be useless. Minorities will again feel hopeless and desperate.

And you are also taking this "by any means necessary" slogan out of proportion. How do you think mainstream society feels when it sees it's young people toying with "anarchy"? Ok, people got fucked over because of the riots. But it'll be just as bad if anarchists take over. How do you feel about embracing a sub-culture that is anarchy-friendly?

Most African-Americans feel like all they have left between them and total loss of dignity is a pseudo-militant attitude. I disagree, but this is understandable. And so fucking what about Eliza Muhammad? Religion is bullshit, and he was exposed as a bigamist cult-leader almost 20 years ago Gary! Religion is another subject altogether. Louis Farrakhan successfully convinced a Donahue audience that he is definitely NOT anti-semitic. That was a bum rap the media pinned on him. I agree he should be hated because he's basically another politician.

Gary, you did not do much insightful study on Farrakhan. His speeches in South Central L.A. are multi-racial extravaganzas. Really. Samoans, Caucasians, Native Americans, Asians. My aunt told me and so did a few of my friends. He still sucks, but your half

assed example is one reason some minorities cling to militant, over zealous businessmen like Farrakhan. Come on, man! It's called "righteous indignation!"

Gary, you've dismissed the good and bad aspects of our society's current confusion and moral bankruptcy by stating something like, "well, most blacks are racist, too!" My opinion is no more or less valid than yours or Bob's. I realize this. But I don't get the impression your political activism has given you any insights to the motivations behind the minorities militant posturing or how very deeply this societies anti-culture campaign has debased us.

It's easy to say "they're just as racist as we are" or "the looters are scum." But is this issue really that easy to write off? No. None of us are very good at listening to one another or ourselves. We don't know what to do and we're in this together. Oh shit.

It's been my experience that politically active liberal caucasians have a tendency to become disillusioned for silly reasons and end up feeling their own racist attitudes reinforced. There's something about them that says their hearts were never in it. This led my friends and I to make up a joke after a particularly bad experience: (incidentally two of these friends were Jewish):

Q: What's the difference between a bigot and a liberal?

A: A bigot says "Fuck you, nigger!" A liberal says "Nigger, would you be my best friend?"

I'm sorry if that's offensive but sometime's very true. In conclusion, I'd like to ask all Flipside readers NOT to think of the L.A. riots in terms of "stupid" or "not stupid." But remember the riots as what happens when the majority CHOOSES NOT TO CARE for too long, and when those who MUST care are once again taken further away from equality. Please Gary, Bob, Flipside readers - try and grasp the complexity of the situation.

Del

Los Angeles, CA.

PS: Al, if these two can write for Flipside and show almost no insight whatsoever concerning the riots - why don't you fire one and hire me? MRR, the L.A. Weekly and the Reader BLEW YOU GUYS AWAY on this subject, man!

(Del, I'll only answer your PS, Gary can do the rest, even though after reading your thoughts I can see how one sided YOU are by not seeing where they were coming from AT ALL! Besides that, Gary and Bob are not "hired", they are friends and we write this thing because we want to. We dig covering the MUSIC scene. It's unfortunate that you reduce it to "competition" with other publications, a "us vs. them" theme that seems to be quite a part of your feelings. Well, that's certainly NOT the case here - it's ridiculous to even think that we could respond like the staff of a professional, paid-staff, WEEKLY publication like the L.A. Weekly could. Come on, man! Maybe you thought it was our "obligation", maybe we just do what the fuck we want... Anyway, maybe we'll see you around sometime, huh? - Al.

Whoa! First of all, I wasn't equating the Punk Wars experience, past or present, with any racial situation. I was merely pointing out, in my usual witty style, some loose similarities.

As for looting of stores, your logic in justifying or pretending to justify looting is

the sort of "logic" that has always bothered me and tends to cause a lot of problems in this old world. That is, a member of Group A has done wrong or I imagine wrong has been done to me or a member of my Group B, therefore I or my Group is justified in doing any act in retaliation on the other entire Group, which is collectively guilty. Get the picture? If some jerkoff clerk of a different race, class, or creed in some shopping mall looks at you funny then that means it's OK to loot any store anywhere? Black stores? Korean stores? Or just stores run by the same kind of person as that jerkoff clerk? Does a funny look justify looting? Or killing? I certainly did not say or even allude to that. And you seem to say that you don't believe it either, BUT, somehow you're justifying it. That's why a lot of black people (I'm not lumping you in, Del) are either hinting or saying outright that it's OK to do anything to whites because they deserve it. That's racism, pal.

Del, as for knowing what's going on, I'm sure I understand the average black person and his/her life at least as well as the average black person understands me.

Maybe I could do better but besides getting a second degree in Race Relations or Ethnic Studies I just have to do the best I can. I appreciate your appeal for white people (pardon the generic black-white terms here) to make more of an effort, and I agree entirely. People of ALL races should be active in promoting harmony and improving the situation for everyone. When I've done my little bits, like working for CAPA down in South-Central, or with the Rainbow Coalition, or bashing Nazis, or putting on multi-cultural and ethnic specific (Black History month, for example) events etc., etc., those are things I can be proud of. These days I'm more concerned about solving my own problems, THEN I can help out more. But people ought to at least THINK. That's what my column was about. People ought to think about what's going on. Things are not black and white. That's too

easy an explanation, much too comfortable, for too many people.

Del, you sink into yourself. Big whopping generalizations about big whooping groups of people, caucasians, liberal whites, lessee, anybody else in there? Basically, what you wind up doing is calling me a racist because you don't agree with me, which is as asinine as it is common. And Del, oh Del, where are the statistics you mention on the crimes? Hmm? Whether you're close to the truth or not, I don't think you have a clue. And my point, which you didn't get, is that, at least until recently, assaults on whites by blacks has been just "crime", not "hate crime", while the reverse situation more often gets the opposite classification. Let's call it Indiana's Theory of Crime Statistics. Of course, if I point it out, I'm racist, and a black person would never think or talk that way. But is it economics or racism? I just go by what I see and hear on the street, Del.

And since I guess Al is going to print all of this, dude, where did you get some of this stuff I supposedly said? Did Bob say something about anarchists? Or that slogan by Malcolm X? I don't wanna scam all that tiny print for whoever's comments you're referring to. And I didn't say "they're as racist as we are" (we who?) or call looters "scum" (I called them "assholes" and "mindless rabble"). And you're a LYING SACK OF SHIT for attributing "most blacks are racist too" to me; pardon me, maybe you were tripping when you wrote the above.

And I don't know nothin' about Farrakhan or his mentor, Elijah Muhammad? Man, I've read their papers and I've heard L.F. on the radio (sorry, I didn't watch Donahue) and those dudes are as racist and anti-Jew as I'm Hoosier. If your aunt says that they have a varied audience, whatever, white people go to hear rappers talk that devil shit, and they pay for it too. Go over it again, Del. Think about what they're saying. Study hard in school. Don't be a knucklehead.

Hell, Al, once I get going it's hard to slow down. If Del's letter was supposed to be either a thoughtful critique of a vicious attack on my credibility, it's neither. There's a lot of reasons why I keep the punk "scene" at arm's length but prominent among them is the rampant ignorance with a cynical know-it-all self-righteous veneer. There's as much ignorance among punk kids as there is among some housing project rat-gang or skinheads at a kegger or rednecks at a Newt Gingrich fund-raiser (ooo, THERE'S some generalizations for ya!). Well, maybe I exaggerate.

And thank God I don't worry about whether I seem as Politically Correct as MRR (a fine publication) or the L.A. Weekly (Al should pay like them) or even the Reader! (Oooo!) If some weenie wants to picture me as the Rush Limbaugh of Punk Fanzinedom then that's great, that person is destined to go down life's path without a CLUE and has my sympathy. Al, get some weenies with real INSIGHT in here for chrissake.

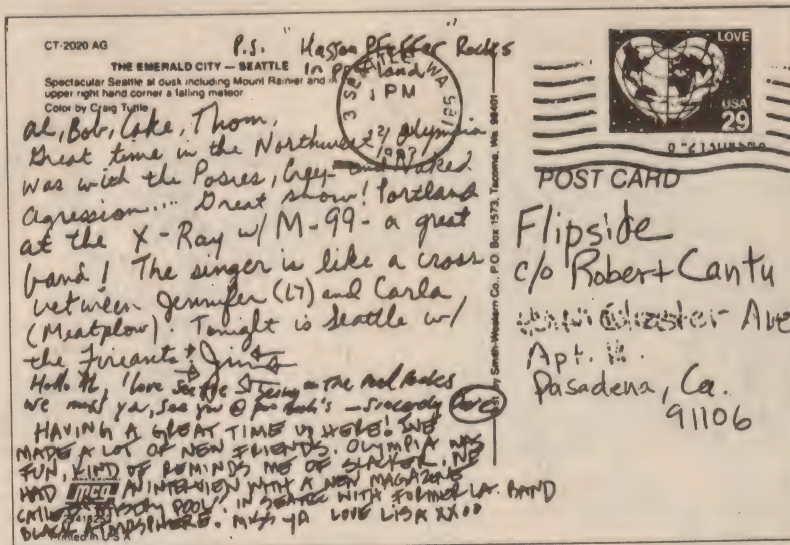
Your mama, Gary Indiana

PS: (slogan) "Don't be a victim!"

NEVER TOO OLD

Dear Flipside and readers;

Hello there. This has been great to know your magazine is thriving. I wasn't too sure if you and MRR were still around. I got out of "punk", well about 1986. For the past few months and ever since the recession hit it causes you to really think of what is truly going



on in our system. Communism is nearly gone but is our Capitalistic country any better? Now all Eastern Europe will be a cut throat capitalistic continent very soon. I'm 23 and am sick of greed greed greed. We get cable TV, 41 channels and beer and everything is sold with sex appeal. And mindless individuals soak it all up. Everyone on TV is trying to have perfect images through the TV screen. Rarely do you see someone, "an actor" with a pimple. Let's get real! The media tells us what is right and I'm sick of it. Do you have to be a bleach blond or a flawless face asshole to be considered great? Why are these images ruling everyone?

That was just one of the things I wanted to discuss. The point is I've tried to in a sense fit in with this "image" and come up empty. I'm not like them and I can't be fake. I've tried to fit in with the masses to get into the L.A. Sheriffs and all that. Well, I decided I want more out of my life than to be a Deputy Sheriff. They screwed with my head on the polygraph test in Downtown L.A. last February. I didn't pass because I've bought narcotics for someone and I held anti-government demonstrations. Well, I'm glad in away that I didn't pass because if I worked for the L.A. Sheriff they would try to mold me into an "image" and I would hate it.

My final thought is, am I too old to skate? Am I too old to get a job that I really like? Like a biology teacher or kindergarten teacher? Maybe even a mortician. You're never too old to think and act politically. Haven't they figured out our system of government is based on a lie. Lobbyists screw over the people who don't have the millions. George Bush is supposed to be a God fearing man and what a liar he is with his "read my lips" philosophy. We're getting screwed right and left. People, let's not just not say

we don't want it, we need to act and overthrow. It's time for not just another revolution, it's time for something totally new and different. If we stop trying and don't have any more revolutions we will never see the day of true change.

I've been out of the hardcore scene for a long time. I used to listen to Capital Punishment and bands like Bad Posture, Sin 34 and Raw Power. What are some good bands with early 80's energetic sounds? Write and discuss:

Doug Shepard

43301 Cielo De Azul, Temecula CA 92390

GG MAKES MORE FRIENDS!!

Flipside;

I'd like to put this GG Allin thing in proper perspective. First of all the guy is lost and anyone that buys into his wanna be Jack-Abbot-Belly of the Beast political prisoner crap is as lame as he is.

The guy isn't a political prisoner, he's a rapist, a sex offender (that's what he fell for) also known as a "tree jumper", the lowest kind of scum in a prison. I know, I've seen the likes of him come and go over the past five years I've been behind these walls.

As far as "hard time" goes, that's the biggest joke of all. He wants to paint himself as a hardcore convict but the truth is he's got no heart at all, he's a weak punk (in the prison sense.) He's "maxing in the hole" for his own protection (tell it like it is GG, you're there because you're a PC case, they chased you off the mainline.) He talks all that crap from behind a locked door because he's nothing but a "cell soldier." He disrespects other races because he gets no respect himself (sex offenders never do.)

He might be able to run that drag on the people who don't know any better but those of us from the scene who are locked up know what's really happening with this lol!

So GG, take your delusions of grandeur, your weak cry baby ramblings and your mission (whatever that may be) and snivel to Geraldo because nobody else wants to hear it!

To all my friends out there, see you in '94!

Tom Froehle, California State Prison Ione

PS: I hope one of those 7 states is California, because we have something waiting for you here in the CDC.

BOREDOM IS THE REASON

Dear Flipside folks;

Here's a little bit on this year's Lollapalooza show in Deeee-troit. I thought it ironical appropriate, what with the latest Flipside back cover featuring the album cover of "Dirt Clod Fight."

The recent Lollapalooza saw an interesting new sport - the sod toss. The audience at Detroit's Pine Knob outside amphitheater were noted ripping up chunks of sod and throwing them at each other through out the day. Gives a whole new meaning to the phrase "lawn job." By Ministry's set, it had escalated to the point that sod was being thrown on-stage. That pissed off Al Jorgensen quite a bit, as he screamed at the audience to knock it off or he'd leave. The audience promptly complied. Where's Chemlawn when you need it?

At last year's Lollapalooza, the people on the lawn set off huge bonfires, much to the dismay of guards and anyone nearby who happened to breathe oxygen for a living. Plastic cups and plastic t-shirts make for nasty breathing.

And I thought the only reason to go this year would have been to see Lush clearly, without all the damn dry ice and glaring lights.

Best,

Allen Salyer, Royal Oak, MI.

MANIC IN WALES

Dear Flipside Readers;

Having just read the interview with the Manic Street Preachers in #79, I felt that it portrays the country of Wales in a poor light - mainly through the comments of the band, not Flipside's interviewer. Firstly, although only a small point, I must point out that Richey Edwards comments about closing "the only cinema within a 100 mile radius" is not just wrong, but a good example of hyperbole. Blackwood had three cinemas, with many more cinemas being less than 50 miles from Blackwood in other towns and cities. Enough of my petty quibblings.

I'd like to point out to anyone who is interested that Wales is not as boring as the interview might have made it appear. In fact, Newport has had a thriving punk/indie scene for over ten years thanks in the main to a guy called Simon Phillips who runs

Rockaway Records and is part of the promoters "Cheap Sweaty Fun." In recent years CSF as well as a number of other people have started booking bands from both the UK and the USA. Many bands have played here including Husker Du, Butthole Surfers, DOA, Naked Raygun, Hole, Redd Kross, the list is endless. Also, WOW Records is based in Newport and are responsible for putting out some good vinyl by UK and US bands. Finally, there are and have been a number of good bands based in Newport and the

surrounding area including the Cowboy Killers, the ABS, the Darling Buds, Slowjam etc.

Anyway, anyone who has read this just might realize that Wales, especially Newport, is not as bad or boring as they might have thought reading the Manic's interview. Mind you some of you may not care anyway!

Thanks for reading this,

Richard Cocksedge, Newport, Wales

PS: Hit to Rob Sexton (Slap of Reality) and thankx to Dave Best (Roadkill)!

THE FINAL WORD

Dear Flipside and Flipside readers;

Thank you to all who wrote me and to the woman who wrote about me saying I don't know what it is like to be a woman: FUCK YOU! If you had any guts you would have signed your name to the letter you wrote. It shows what a gutless individual you really are. What if I said "You don't know what it is like to be a man"? But I am sure you would love to be a man unless you have any guts to reveal your name? Fuck off, politically correct idiot!! As for Mr. Edward Anthony Smith, who believes I should be murdered? My, oh my, aren't we a little testy. Do I remember Alan Berg? Yes, I do Mr. Smith. The right wing fascists that killed him were cowards. Just as you are for calling for my death. If you got a problem, why don't you write me instead of dragging my name through the mud in print. But then I still respect your opinion Mr. Smith, even though you have a hard time respecting mine. No, the problem is not with open minded people like me who express their opinions, the real problem is with narrow minded fascist asshole's like you. It was the same people like you who killed Martin Luther King, Malcolm X and beat up Johnny Rotten in 1976-77. You are probably the same people who objected to Body Count's "Cop Killer". Yeah, Mr. Smith I know your type and that goes for anyone who has a problem with what I say. If you don't like what I have to say? Then fuck you, I'm not going to let any fascist pig keep me from expressing my opinion.

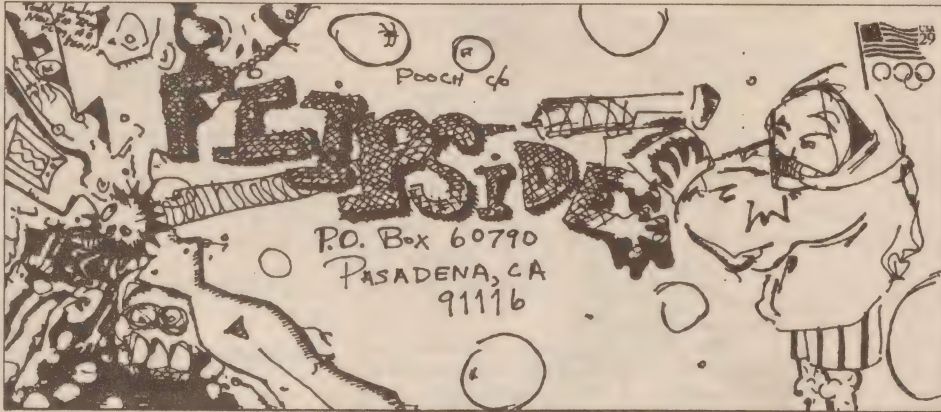
To Al Flipside; I respect your opinion, but can a band make music free of influences? Probably not! No art or music is created in a vacuum. Even if someone said that they hated Pearl Jam or in my case Nine Inch Nails, I am still influenced by them because I am motivated to make music different from the shit Nine Inch Nails puts out. If you look at it, everyone influences everyone. (This is regarding music.)

To Thom; right on about what you're saying, you put the words right into my mouth. The punk-hardcore, yes even grunge rock scene has degenerated into a back stabbing, social climbing bunch of asshole opportunists. It seems freedom of speech has become an alien concept and anytime someone expresses their opinion against a God like scenemaker like Ian MacKaye, they've committed sacrilege. About Courtney Love, yes, maybe what she said may be dubious in the eyes of many Flipside readers, but she is entitled to her opinion just like anyone is entitled to their opinions, even Mr. Smith. And let us not forget that!

Well, take care now, peace and love to all!

John Stewart, Jersey City, NJ

(John, the idea was actually hypothetical - to create music void of influences. Like, say you grew up on a deserted island and just happened to find some contemporary instruments (with amps of course). Think of the possibilities - and think that perhaps it would really REALLY help if someone influenced you maybe a little bit. Hmmm, maybe show you how to hold the damn thing, where to put your fingers (only to make efficient noise, of course) and then what? - Al)

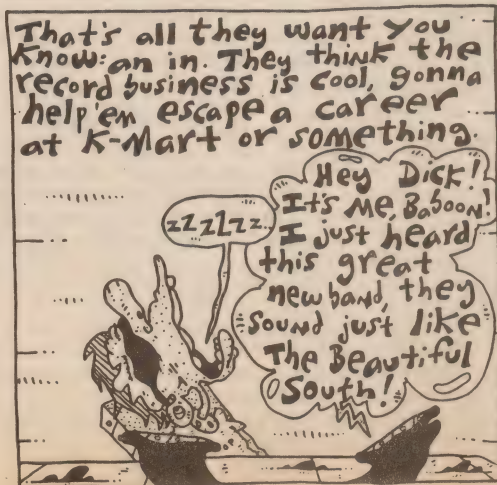
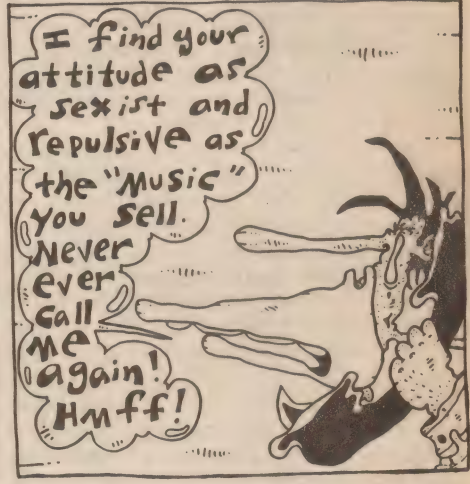
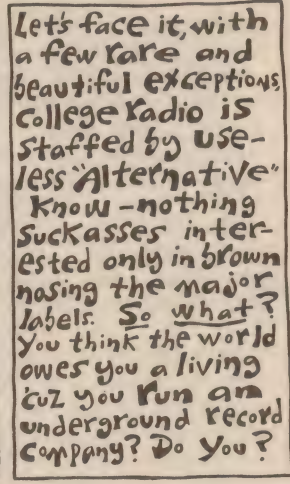


How To Get College Radio To Play Your Records!



with Baboon Dooley, the D.J. with the "Alternative" point of view!

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Ken Corbin
John Crawford



WHAT'S AT STAKE IN THE UPCOMING ELECTION

by Tim Tonooka

Today's world is a very different place than the one your parents grew up in. Today's young Americans are the first generation in post-WWII history to face the prospect of a lower standard of living than their parents. You're working harder for less. It's easy to get disillusioned about it, but this is not the time to give up. There's too much at stake. The Cold War has ended and it's time for a new generation to help define what kind of world it's going to be.

Let's take a hard look at the consequences of the upcoming election. We face two possible scenarios, each very different from the other. You're going to have to live with one of them, and if you don't get down to the polls to make your choice known, that choice will be made for you by the other voters.

The average age of voters is 47. Young people in this country are, for the most part, not voting (72%). Too many young people these days just don't care, and many others are so disillusioned that they've given up.

But the religious right haven't given up. They're desperately worried about their so-called 'family values' issues like abortion. So they've thrown their full support behind Bush. With voter registration drives after church services, they're going all out. And Bush is eager to oblige. He's vowed to push for a prayer in the schools amendment to the Constitution. And the self-proclaimed 'education president' is committed to federal funding for parochial schools. Whatever happened to the idea of the separation of church and state?

YOUR RIGHTS: AN ENDANGERED SPECIES

Your reproductive rights are on the line. In June, *Roe v. Wade* was barely upheld by a 5-4 decision of the Supreme Court. Chief Justice Rehnquist has clearly stated his intention to overturn it as soon as the single vote necessary can be garnered. Justice Harry Blackmun, the architect of *Roe v. Wade*, and the most liberal member of the court, is 83 years old and in poor health. John Paul Stevens, the next most liberal justice, was recently diagnosed with prostate cancer. So it's a virtual certainty that whoever is elected president will get to make a critically important Supreme Court appointment.

Clinton has pledged to appoint Supreme Court justices who will protect a woman's right to choose. And he has promised that if elected he will immediately sign the Freedom of Choice Act, a congressional bill guaranteeing the right to abortion that Bush has vowed to veto. Bush is pushing for a constitutional amendment to ban abortion.

Reagan and Bush have appointed five of the nine current Supreme Court justices, tilting the court towards right-wing judicial activism: overturning precedents and limiting the court's role in protecting constitutional guarantees for individuals against government's coercive powers. Even the fundamental right of *habeas corpus*, a legal tradition dating back to the *Magna Carta*, is being stripped down for the sake of convenience. And in the name of the largely ineffective Reagan-Bush war on drugs, we've seen the rapid erosion of our Fourth Amendment right to privacy, with vastly expanded search and seizure laws.

Compared to that, Tipper Gore's record labelling has been relatively harmless. It has not had the chilling censorship effect that was originally feared. Instead,

lyrics have gotten much more extreme than ever. Between Tipper Gore, who wanted to put labels on records, and Marilyn Quayle, who wants women to have no choice on abortion, I'll take Tipper.

Reagan and Bush's packing of the courts with right-wing activists is the real threat to your civil rights and individual liberties, including your First Amendment freedoms of expression. Last year, the Supreme Court ruled that government has the authority to protect 'societal order and morality,' including the power to forbid 'expressive activity' within the confines of a private nightclub. The *Barnes v. Glen Theater* decision (June 21, 1991) stated that even though nude dancing is a form of expression 'within the outer perimeters of the First Amendment,' the public's 'moral disapproval' outweighs the First Amendment's protection of free expression. Think about how the legal precedent set by this ruling could affect artistic freedom.

The status of the lower federal courts poses an even bigger threat to social justice than the Supreme Court. (Because few cases go that high.) Reagan and Bush have now filled 534 of the 837 federal judgeships. If Bush is re-elected, it's likely that by 1997, 90% of the federal judges will be Reagan-Bush appointees. The judges appointed by Reagan and Bush are much more conservative than those who were picked by Democratic presidents. The losers have been the poor and the minorities. Many of the civil rights gains of past decades have been rolled back by this judiciary.

YOU REALLY CAN MAKE A DIFFERENCE

Political awareness goes beyond reciting three slogans off the back of a record jacket. No major change can occur until we, as individuals, accept responsibility for our part in building the world that we live in. I'm sick of people who just want to sit on their butt complaining, yet doing nothing, waiting for things to change at the top. That isn't the way it works. Change has to start at the grass roots level by people waking up to realize their own role in the process of change, and doing something.

Maybe all the changes you want to see aren't going to happen as soon as you'd like. The system is not going to change overnight. Social change is an incremental process. It takes time for attitudes to change. What really counts is the direction things are going in. And that is something, that if you choose to, you can definitely have an influence on.

Some people think all politicians are crooks, so they just give up and don't vote. But if people aren't going to care about anything except themselves, is it really a surprise when they wind up with elected officials with the same attitude? As Adlai Stevenson said, 'In a democracy, people generally get the kind of government that they deserve.'

If you want things to change, but you can't be bothered to do even the smallest thing that you could do, to literally lift your finger to punch a few holes in a ballot card, should you really expect someone else to do all the work for you? Democracy is a two-way street. If you want your elected officials to represent your views, you have to make your views known to them. You can't realistically expect them to risk their career and throw away everything they're trying to accomplish by taking some unpopular stand, if people don't let

them know that they will stand behind them on it. So call or write them. The perceived social climate is created by the people whose voices are heard.

It's been gratifying to see Clinton's huge lead in the polls, but this is not the time to get complacent. A lot of people are pretty ignorant, and base their vote largely on sentiment. A lot of things can happen between now and November 3rd, and it's too important to take chances with. If you're not already registered to vote, the deadline is October 5th, so don't put it off, do it now! It only takes a few minutes. And get the word out to your friends!

BUSH OR CLINTON: WHO HAS WHAT IT TAKES?

As a leader, George Bush has failed us. He has shown us no sense of foresight. Instead of developing policies to head off trouble, he only reacts to events. Both Democratic and Republican critics complain that Bush's values are rooted more in convenience than in any deeply-held beliefs. As a presidential candidate in 1980 he opposed an anti-abortion amendment to the Constitution. Now he vows to push for one. In 1988, voters trusted him not to raise their taxes, and he broke that promise in 1990. He's also waffled on civil rights and unemployment benefits bills. And now the CIA spook tells us he's the one we can trust.

What Bush lacks, Clinton has: a vision for rebuilding America to face the challenges of the post-Cold War era. I don't agree with Clinton on everything, but on the balance, I'm very impressed with him. During his 12 years as governor of Arkansas, Clinton has learned the hard lessons of the political realities in America. He has gained the expertise to accomplish what is achievable in the current political climate. (Last year, Clinton was rated the most effective governor by the other governors. The economy and personal income have grown faster in Arkansas than in any other state in the region.) Throughout the travails of the campaign, Clinton has proven that he has the temperament that our next president will need to deal with the complex demands of our diverse society.

As jobs with benefits become scarcer, the spiralling cost of health care threatens many of us with financial ruin if we can't avoid the doctor. Clinton has a credible plan to provide affordable health care for all Americans. Bush's proposals won't control health care costs, or provide oversight and accountability.

Bush has an atrocious record on the environment. Dan Quayle's Council on Competitiveness has worked overtime to trim environmental regulations that hinder corporate profits. Clinton has an excellent replacement for Quayle: Al Gore, Congress' leading advocate for the environment. Gore also brings his expertise on arms control, nuclear non-proliferation, and foreign affairs to the Democratic ticket. As one of the most highly regarded members of Congress, Gore would be an effective liaison between the White House and Congress. (The Congress that Bush conveniently blames for his failures.)

Regarding the flap over Clinton's remarks about Sister Souljah, what most people have overlooked is what would have happened if he hadn't taken a stand: Bush's minions would have condemned him for leaving her statements unchallenged, raising the spectre of Willie Horton. Clinton is too smart to fall into that trap.

Strict traditionalists hate Hillary Clinton, because they think a woman's role should be to shut up and sit down. Bill Clinton, a man who is comfortable having a wife who is his intellectual equal (and who earns more than he does), is a good role model for the nineties.

IT'S TIME TO TAKE BACK OUR FUTURE

It's time to reject the mean-spirited social Darwinist policies of Reagan and Bush. They slashed tax rates for the wealthy, claiming that the rich would make investments in business that would benefit the rest of us. And what have we got to show for it? We're working harder and making less. (Detailed clearly in the new book -America: What Went Wrong? by Donald L. Bartlett & James B. Steele.) They transformed America from the world's largest creditor nation into the world's largest debtor nation. Even conservatives, in growing numbers, are becoming alarmed by the Reagan extremists and religious fundamentalists who are taking over the Republican party.

The world we live in has changed completely since the glory days of that tired cold warrior, George Herbert Walker Bush. As Robert Reich, a Clinton economic advisor, says in his book -The Work of Nations, we're dealing with a global economy now. Money, goods, and services are sloshing across borders, from one country to another. The only resources that are really rooted inside a country are people, the skills they possess, and the infrastructure that supports them.

Clinton's economic plan has what we need to move America into a good position in the new global economy: smart investments in education, job training, and infrastructure. These are essential to produce long-term economic growth. And we need economic growth to reduce the deficit. The Clinton plan builds the foundation for a solid future with good, high-paying jobs for Americans.

Meanwhile, we're still waiting for Bush to deliver on his promise of 15 million new jobs. Unemployment is so high he had to pass the unemployment benefit extensions he was opposed to. We wound up with more personal bankruptcies than new jobs, and most of the new jobs are low-wage burger-flipping type jobs with no benefits and no future.

The trickle-down economics of Reagan and Bush have driven our country into massive debt, stealing from our future to benefit their privileged elite. Are you going to take that sitting down? Are you going to, as George Bush demands, "Shut up and sit down"? Or are you going to stand up and make yourself heard at the voting booth?

It's time for a change. It's time to just say no to the self-serving greed of the Reagan-Bush elite. It's time for us to start taking back our future. Electing Bill Clinton is the best step we can take in that direction. So let's get out there and make it happen on November 3rd. We can make our dreams real, one step at a time.

(You may or may not remember Tim, but he made quite a name for himself quite a few years back with his excellent Northern Cal based fanzine Ripper. Well, Ripper is long gone but as you have just read, Tim's thoughts are still as alive as ever. Even though this text may appear elsewhere, we felt it important enough to reproduce here in Flipside. Thanks Tim!)

PRIME TIME TVTS

"From the Right" by Mr. Gloria

Hello friends, I would like to start out by thanking all the people we met during our Campaign '92, especially those in Chicago, South Carolina, Brainwashing D.C., Boston, and Texas. Flip the almighty bird to Canada and its pay to play policy, which does no one any good.

Well my friends, it's election time, a time when all good Americans like us must vote, and I hope you do. Some people would die for that right, you know? First off, I see something very scary. I care deeply for the future of our country, and I am not a Laurel Canyon leftist-socialist limousine liberal (the kind who thinks people who actually work hard and people who sit on their lazy asses should get paid the same while our rights are being taken away and our Constitution is being used for toilet paper.) Who am I talking about, you say? I'll tell you who, comrade Bill Clinton. "What," you say, "not Slick Willie." 'Fraid so, my friends, and here's why. With Bill you get Al Gore, and with Al you get Tipper "P.M.R.C." Gore. Remember her? (I'm sure Jello Biafra does). A vote for Bill Clinton is a vote for the P.M.R.C., i.e. CENSORSHIP. Boy what an American idea, going to jail for making music. I can see it now, folks. The future under Clinton: State run school, State housing, State work program, State medical program, and, yes, a State Entertainment Czar (Tipper "no freedom of speech" Gore). Can you remember the big censorship issue? Do you have a "Censorship is un-American" sticker on your car right next to your "Bill Clinton for President" sticker? If you do, you are a hippie-crit who doesn't realize that if you get him, you get her. The Berlin Wall and the Soviet Union fell for largely the same thing.

Sweat, hard work, and freedom has made us great. People came here because you could keep the money you made. Not any more! Remember when our forefathers threw the tea into the Boston harbor. Let's throw these false patriot Dummocrats and Retardicans right in there too. There is another choice, my friends. A choice for president that I know Thomas Jefferson would have made. Its not Mr. War Machine, it's not Slick Willie, its Andre Marrou. Libertarian

(party of free speech, free choice, and the constitution. Just contact the Libertarian Party by dialing 411 and they will send you all information. We need a third choice, my friends. There really is no difference between Coke and Pepsi, it's time for a Jolt.

From the right, I'm Mr. Gloria.

"70 Points" by Blaze

Although I don't consider myself a democrat anymore (my parents raised me as one) I have strong feelings towards the fall of George Bush. So I am voting for Bill Clinton. Here are 70 reasons why:

- 1) We need change. 2) Dan Quayle. 3) George Bush. 4) A woman's right to choose. 5) Separation of church and state. 6) Panama. 7) Trickle down economics. 8) Pat Buchannon. 9) Clinton promotes personal responsibility. 10) Potatoe. 11) The S&L crisis. 12) Clinton would be the first president born after WWII. 13) Clinton plays a great sax. 14) Clinton suggests a 2 year welfare limit, "Welfare is a second chance, not a way of life." 15) He supports Gay rights. 16) Neil Bush. 17) Barbara looks like the Quaker Oats man. 18) Clinton looks like JFK. 19) The \$400 billion deficit. 20) Hillary's kinda cute. 21) Prayer in school is unconstitutional. 22) War on drugs, c'mon! 23) Bush promised 30 million jobs, delivered 1 million. 24) "Read my lips." 25) Clarence Thomas. 26) Ronald Reagan. 27) Jobs moving to Mexico. 28) October surprise. 29) Marilyn Quayle. 30) Republicans are "pro-life" but killed 150,000 in Iraq. 31) Bush is former CIA chief. 32) Jerry Falwell, Billy Graham and Pat Robertson. 33) Iran Contra. 34) National health care. 35) Bush provoked Kurds to revolt against Saddam Hussein, while he watched them slaughtered. 36) Bush provoked Baltics to secede then watched as Serbs annihilated Bosnians. 37) Bush sold weapons to Hussein and then used him as a political pawn. 38) Clinton was re-elected to 5 terms as Arkansas governor. 39) Clinton supports military reduction with jobs training for returning troops. 40.) Al Gore has an exceptional environmental record. 41. Ross Perot dropped out. 42) Mario Cuomo didn't run. 43) Bush runs on fear, Clinton on hope. 44) Hussein is still in power. 45) Drugs still come out of Panama. 46) Bush's negative campaign. 47) Tienamen Square. 48) Clinton supports a middle class tax cut. 49) Willie Horton. 50) John Sununu. 51) Bush's statement "I'll do anything to be re-elected." 52) "Elvis." 53) Bush is a lame duck. 54) Republicans have no agenda. 55. The recession. 56) Republicans have owned the White House for the last 12 years and 20 of the last 24 years. 57) Quayle's family values are about \$4 million. 58) Environmental President? 59) Education President? 60) Why are single parents evil? 61) Clinton wants college loans to all. 62) 1000 points of light. 63) The "me" generation. 64) AIDS is a four letter word, and Bush can't say it. 65) Family values smoke screen. 66) Are you better off than 4 years ago? 67) Unemployment. 68) Republicans one year ago claimed Democrats wouldn't oppose them. 69) Arnold Swartzenegger supports Bush. 70) Rich republicans try to tell us "Everything is OK."

I could go on. Clinton is not the savior of the planet and if he is winning by a landslide I may vote Libertarian. But the fact is, this country is fucked up and Goddamn if Bush is making your life better. We need change, change is good. If Clinton wins, many competent people will throw their hats in the ring of the political circus. We need to show that we, as voters, count. We need to show our power for the first time in most of our voting lives. We have that opportunity. I'm taking advantage, I hope you do too. A vote for anyone except Bill Clinton, including no vote at all, is a vote for George Bush. George Bush scares me a lot more than Tipper Gore.

- Blaze James.



7 YEAR BITCH

7 Year Bitch is/was-

Selene Vigil: vocals
Stefanie Sargent: guitar
Elizabeth Davis: bass
Valerie Agnew: drums

Interview by
Ted Cogswell

photos by Stf

This interview took place outside of the Wetlands, New York City, on Thursday, June 18, 1992, hours before 7 Year Bitch's East Coast debut as part of C/Z records' NMS showcase. A couple of weeks later, guitarist Stefanie Ann Sargent was found dead, victim of an apparent drug overdose. There is never an appropriate time for a young, active, vital person to suddenly die, but Stefanie's passing was especially untimely as 7 Year Bitch were on the verge of breaking through on the underground music scene in a major way. 1991's "Lorna" 7 inch, their first release, received rave reviews from all corners as did recent appearances on the "Kill Rock Stars" and "There's a Dyke In The Pit" compilations. Meanwhile, they nearly had a debut album in the can for C/Z records - the completed tracks will be released on a vinyl only picture disc late in August, and on CD with the 7" tracks and other material, later in the Fall. Currently, the group is in a sort

of limbo - Stefanie's bandmates are still in a state of shock; but a source close to the girls tells me she thinks that they will somehow persevere and eventually recruit another guitarist. This, believed to be their last interview before Stefanie's passing, is especially sad when one considers the optimism that all of the girls were radiating on the Manhattan Summer day when this conversation took place. Their future is uncertain, and the only thing that is for sure is that there's plenty of stuff recorded, so we know Stephanie left some sort of legacy for us to enjoy.

Ted: You've been together for how long now?

Stef: Almost 2 years.

Ted: Valerie, you were in Barbie's Dream Car before this, right?

Val: We were all in Barbie's Dream Car at one time or another. I started it with these two other people and Stefanie started playing second guitar with us and then our bass player left to go to Europe, so Liz started jamming with us, somewhere in there Selene came in, and the other guitarist left.

Ted: In the press clippings I got from C/Z, they all say, "born from the ashes of Barbie's Dream Car."

Selene: I know, that's so weird.

Val: It really wasn't that big a deal, it barely existed.

Stef: We only played like two shows, we had about four songs.

Ted: Never released anything?

Stef: No.

Ted: Just played around Seattle?

Liz: I don't even know why they put that in the press kit.

Val: It's so funny, because somebody just asked us about it once, and since then it's been everywhere.

Selene: Don't put it in there! Stop this chain!

Ted: Was there really any gap between the two groups, or did you really just pretty much change the name?

Val: Pretty much.

Ted: What was the music like in that group?

Val: It was very, ahh, minimalistic.

Selene: We were totally beginners, we were complete beginners, and the guitar player would just go, like, "Whhhhaaagh!" There was no rhyme or reason to it yet.

Stef: For some reason I really freaked 'em out because I could actually play a guitar chord.

Val: When we (7 Year Bitch) started playing it became more riff oriented instead of, ya know, just all improv.

Ted: So you've changed a lot over the last two years or so?

Val: Oh yeah...

Selene: Yeah.

Val: Well, we didn't have much of a sound before to change from really, ya know, so it was like...

Liz: 'Cause we all started playing at like the same time, we've been going at about the same rate, so our playing is more solid.

Ted: On the press release, it said you had a song on "Kill Rock Stars", it's not on my album, someone said that maybe there was a second one?

Selene: No, it's on the CD, the CD has bonus tracks.

Ted: 'Cause I bought the vinyl, and when I read that I thought there was some kind of mistake.

Stef: No, there's like three bonus tracks, and we're one of the bands that's just on the bonus tracks.

Ted: How do you feel about that? Because someone who doesn't have a CD player won't be able to hear your song.

Selene: We were going to be doing some stuff that's only going to be on our CD on C/Z. (Note- at the time of the interview, there were plans to go back into the studio to do more tracks for the CD. In light of subsequent

events, C/Z has decided to fill up the extra space with material from their 7" and compilation appearances.)

Ted: That's going to be everything from the picture disc plus other stuff?

Selene: Yeah.

Ted: But back to "Kill rock Stars", you got on there because you played the International Pop Underground festival?

Stef: Yeah, we did.

Ted: How did you find that?

Stef: It was cool.



Val: They just asked us to play. Well, we were only there one night, we played really late, we really didn't get to hang out there and see how everything else went. I thought that it was really cool that it was happening.

Ted: (to Stef) You seem to have a different opinion about it, you made a face when I brought it up.

Stef: I just thought the night that we played... it was the first night and everything was kind of in a state of disarray, I think that the rest of the festival was a lot more consolidated, and the night that we played, was, ahhh...

Val: Problems with the sound and stuff.

Selene: Oh yeah, it was a big mess, stressed.

Stef: It was like this big cavernous, movie theater that we played in and there were so many bands, there were like 15 bands playing and nobody brought drums except for Val.

Ted: Everyone had to use your drums?

Val: Yeah. Then they wanted us to stay 'til 4 in the morning. Originally they wanted us to play at 3:30 or something. I was like "argghhh!"

Selene: We all had to go to work the next morning, that's

why we couldn't hang out, 'cause we were all working at the time, we couldn't stay for the whole pop festival.

Stef: I wish we could'a because I heard it was real cool.

Ted: The song on the album wasn't live from there was it?

Stef: Studio, "8 Ball deluxe." It's also going to be coming out on the...

Ted: On the C/Z album?

Selene: No, it's not.

Stef: That's right. We've got two singles that are going to be coming out in England. One that's just us, and one

that's a split single with a band called Thatcher On Acid, we covered one of their songs and they covered one of ours.

Ted: That's cool, when's that coming out?

Selene: July, they say.

Val: Claw Fist is doing the split single.

Selene: The other one is on Rugger Bugger, the EP with our four songs on it.

Ted: What's this I heard about a movie called "Hip Reality"?

Everyone: Agggghh! NOT!

Selene: It turned out to be this major Christian film, it's totally Christian, it's two main characters are these women: a stripper and a virgin!

Stef: Welcome to 1992!

Selene: When we got the pre-script and read it, we were like "Fuck!" This is soooo bad!

Ted: How'd you end up hooked up with that in the first place?

Stef: They needed an all-girl band to play this live show scene in some part of the movie.

Val: This guy Ivan called who knew the guy (making the movie) who told him he was looking for a band. He said, "Oh, I know this band." So he called us up. But when we got the script we just laughed.

Liz: And we were really hyped to do it. He came to our show to see if he'd like us to do it, and he had this part where Selene gets to punch somebody, so we were all like, "Yeaahhh!" And then the script came. I mean, like a stripper, a virgin, and then at the end of the movie this guy becomes a born again Christian -- forget it.

Ted: Here's the one you're going to hear again and again 'til you're sick of it -- What do you think about the Seattle scene?

Val: It seems like in Seattle, there's a lot of mutual, cooperative attitude generally between bands. It's good there, it's pretty cool.

Ted: There's really not much of that around here.

Val: I've noticed that in other cities people say it's real back stabbing, but I don't see Seattle like that at all.

Stef: Everybody helps each other out, like we borrow each others vans, jam with each other.

Selene: It's weird, 'cause in the press all the big bands are like fighting -- like Nirvana hates Pearl Jam and like that shit. I think that's so funny, all these bands from Seattle read the press, it's like "What the fuck is this?"

Ted: Talking about the press, one of the funniest things I've seen yet is when I walked into the convenience store near me and up on the magazine rack was this all-Nirvana magazine and across the top in big letters it says "ALL COLOR - ALL GRUNGE!" It looks like something they would put out for the New Kids or Motley Crew or something.

Val: It's getting real tenny-bopper. When you live in Seattle, you don't have the same feelings about the scene as everyone else does who are like, "Oh, the Seattle scene, I'm so sick of hearing about it." They have this idea that the main thrust of it is like Pearl Jam, Alice In Chains, whereas, with me, I really don't know anyone who's into those bands. To me the Seattle scene is like...

Selene: Christ On A Crutch, is a great band, the Gits...
Val: Yeah, punk bands. That stuff (Pearl Jam, Alice In Chains, etc.) is just on the peripheral for us. Seattle's got an awesome music scene. There's music every night and people are excited about the music. They go to shows, promote the shows... I mean it's prime.

Ted: What's your impression of N.Y. so far, you said you've been going to a lot of clubs this week... although I guess you're not getting a true view seeing as how it's all the New Music Seminar.

Selene: With the Seminar it seems different. It seems that no one's really getting into it, no moshing, everybody is just kind of standing there. And even the guy from Neurosis was saying, like, "Ah, no one's really moving around," and then he saw the badges and he's like "Oh, it's THOSE people!"

Ted: The shows get a lot more wild other times. Do you want to come back again to do more regular shows?

Everybody: (semi-simultaneously) Yeah!

Selene: It's just something about playing to non-moving people, that's always hard on me.

Ted: What shows have you seen here so far?

Val: Neurosis...

Stef: Babes In Toyland, Flat Duo Jets...

Selene: Yeah, with Southern Culture On The Skids, they were baaad. I'd never even heard of them before, they were awesome.

Ted: What'd ya think about CBGB's?

Val: I loved it, I thought it was great. (We babble on a bit about clubs here and in Seattle, somehow ending up on the subject of Olympia...)

Ted: There really seems to be a lot going on in Olympia. How intertwined is that with Seattle?

Val: Olympia is a really isolated place. People have their own way of doing music up there, their own way of dancing, their own way of thinking and they have their own ethics... it's Planet Olympia.

Ted: What is it about Olympia that makes it so different?

Selene: It's real non-aggressive music, it's real...

Stef: They don't like people to slam.

Selene: Yeah, they get really mad. They start yelling at people in the audience if they start slamming.

Val: And there's a lot of women involved in the music there, there's so many women and that's cool.

Stef: That's really cool, it's like a whole revolution of girl rock style happening. Allison from Bratmobile is really involved with that, she puts out this great fanzine called "Girl Germs." She's real active and real supportive of other women playing and stuff. It seems like they've got their own scene, and they've got a real support thing going, but we don't go there that often.

Ted: One thing I didn't want to get on for too long, because it seems to be what you talk about everywhere else, is about how much women are really getting into the underground scene these days. They're still a minority, but it's growing. Why do you think there just weren't that many in the first place?

Liz: Well, I think that... well, rock and roll is a male thing. I mean, I don't know if I'm going to offend anybody but if I were going to give rock and roll a gender, it's very male. It's aggressive, it's loud, it's a lot of things that are associated with males. When women get involved, you're going to have to take a certain amount of shit, but most of the guys are really cool about it. They like to see women up there rockin'!

Stef: Well, it's really like it's this whole society that's male dominated, so it's no different from, like, the film industry or Wall Street.

Liz: Yeah, good point.

Stef: And nationwide, it's sort of happening. Like, there's more women getting involved with politics.

Val: And it was L7 that really blazed the trail. I mean L7 are just as rocking as any male groups. I don't remember

when the Runaways were real big because I was too young, but it seems like L7 is reaching way more people, and also, Nirvana's made a big difference too. The whole thing has helped women bands because more women are involved in alternative music, and because of them (Nirvana) more people are looking at alternative music.

Ted: Are you looking to get on the road more now?

Stef: Yeah, we really like to travel.

Selene: Yeah! Travel!

Ted: Do you think you have a situation now where you'd be able to go across country, do shows?

Stef: I don't know if we could hold our own right now.

Selene: We're still beginners.

Stef: We're still green, totally green, don't know what the fuck we're doin'.

Ted: You don't think you could do it now in a way where you don't lose money?

Stef: Oh, we're gonna lose money, I assume the first couple of tours we do we're going to lose money, be fuckin' scraping shit off the streets man. I just mean, to realistically draw any kind of crowd, we'd have to go with another band right now. I mean, no one knows who the hell we are. We've got a lot of work to do still.

Val: Although we've kind of got a history of doing things before we're ready anyway, we played our first show with three songs.

Ted: What does the new material sound like, is it much different?

Val: Yeah. I think it is, actually. It's much heavier, a little less relying on the riff as much.

Selene: But basically, the stuff that we've been playing, which is, like short songs, here's the riff, bar chord things. That's what I like to hear when I go to a show. That's what I like to rock out to. When I go home and listen, like with headphones on, I might listen to King Crimson or something, but when I go out, loud stuff is what I like to listen to. It's what I want to play.

Val: That's what we do play.

Stef: That's what were gonna be playing.

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The most radical group in America. An interview with Steve Wagner of S.E.T. The Society For The Eradication of Television

Part Two, by Ace Backwords



Television is one of the most pervasive forces in modern society. While many people believe television has had a negative, destructive effect on contemporary culture, few have taken the next logical step, namely: junking the boob-tube. Steve Wagner is a member of a growing minority of people who believe that, now more than ever, we need to unplug the plug-in drug. What follows is part two of my mail interview with Steve.

The other thing that disturbs me the most is the fact that the average child spends more time, and learns more about the world, from his television set than he does from parents and teachers. Television regularly pays lip service to being socially responsible, but when you count up all the murder and violence on television, all the sugar covered slop the force-feed the kids, it's obvious that the television industry could care less about anything but ratings. Comment?

Wow, you seem to have said it all, Ace! The fact is that acts of violence on children's programming is much more frequent than on adult programming. A study done in Finland some years back compared the response to kindergarten kids to showings of "Rambo" and the usual Saturday morning cartoon fare. Kids who watched the cartoons were more likely to act-out violent acts. In part, the researchers concluded, because cartoons make violence funny. The cartoon character has dynamite blow up his hands, falls off cliffs, gets run over by big trucks, etc, etc, and always gets up and walks away. In the "Rambo" films, people get blow away and that's that. When you break-out the commercials from the regular children's programming (and it's often hard to tell where one starts and the other begins) you find a predominance of ads for sugar-based cereals, candies and soda pops. A combina-

tion of the programming and the commercials certainly belies any claim to being socially responsible!

One thing Manders points out is the observation that, contrary to popular belief that television is a neutral medium that could be a positive tool if it was in the right hands, Manders maintains that television by it's very nature is a destructive medium -- that, by it's very nature is prone towards misinformation as opposed to information, and portrayals of destruction as opposed to creativity. Would you agree?

Definitely! Look at the coverage of the Los Angeles rebellion. Shots of burning buildings and violence are made to order for the television medium. "Constructive" actions, such as nonviolent marches, meetings, or demonstrations don't come across as dramatically on television. As a result, they didn't get the same sort of coverage. In Oakland, a large rally with almost 2000 people was held the same night that rioting and looting was going on in both San Francisco and Los Angeles. There was no violence or looting at the Oakland rally. Many well-known local people spoke, with Angela Davis closing the rally with a rousing speech. Coverage by television was almost zilch. Another example was what happened after the October '89 earthquake in the Bay Area. Because the Giants/A's World Series was just about to get going when the quake hit, people all over the country were glued to their tubes. The game was canceled, and television scrambled to cover the earthquake. Talking to friends and relatives in other parts of the country later, we found that they were treated to shot after shot of fires in the San Francisco Marina District and the Oakland Cypress Freeway structure that had collapsed. That, and lots of pictures of fallen buildings, crushed cars and broken bodies, made them think that we were all either dead or close to it.

Manders pointed out some of the bias of the medium by pointing out that television could show quite dramatically and completely a violent and destructive scene such as a forest fire, but when it tried to show the

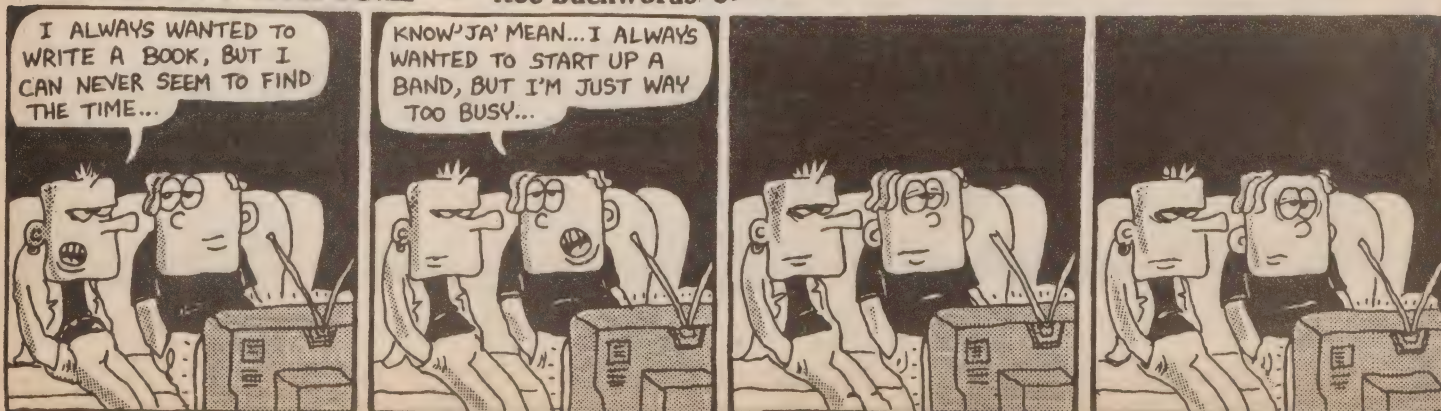
natural beauty of a forest it couldn't come close to capturing the real beauty of such a scene. Likewise, television can quite easily capture violence and hatred such as a knife stabbing, but is quite at a loss to capture more subtle emotions such as love. Would you agree with his analysis that this inherent destructive nature of the medium explains why television has had such a destructive effect on modern culture?

Almost. Unfortunately, the situation has degenerated to the point where television has become the modern culture.

How do people react when you talk about eradicating television? Do they think it's a joke?

Some people try to pass it off as a joke. Usually their myrrh is a nervous one. More often, people become defensive, even hostile. When we have done radio interviews, people who call in often act as if we are perched on their porches ready to barge in and rip the television out. One of our members sent a letter to Dear Abby in response to one of her answers to someone who had found their spouse loved the television more than he loved her. Our member told Abby that one option she could have suggested to the woman was to get rid of the television set. She mentioned S.E.T. as a resource for both Abby and her readers. Abby became unglued! She compared S.E.T. to Nazi book-burners, called us Un-American, and then devoted an entire later column to people who wrote in trashing us. Although she didn't print our address, we got lots of response from people who looked us up in the Encyclopedia of Associations. Many of these people -- and there were a lot -- just responding to them put a real strain on our resources -- included copies of letters they had sent to Dear Abby. We, too, sent a response to Abby. She never did print anything favorable to our side. Not to suggest that Abby is typical of American values or anything, but her response was certainly in line with what we had come to expect from inebriated late-night radio talk show callers.

TWISTED IMAGE by Ace Backwords ©1992



I'm often struck by the fact that most people speak disparagingly about television, referring to it as the "boob-tube" or the "Idiot box", and themselves as "couch potatoes", and often express guilt at the amount of television they watch, and yet, people continue to watch more and more of it. Television seems to have a strong hold on our national psyche that goes beyond our rational thinking mind, which seems to realize that staring at a box for hours and hours is a stupid and unproductive way to spend one's time, and yet we go right along doing precisely that. I've often wondered if the tiny, flashing little dots of light that comprise the television picture had some kind of deep, hypnotic effect on the brain, literally putting the viewer into some kind of trance. I wonder if any studies have been done on the actual physical effect of television viewing on the brain?

There have been such studies. One of Jerry Mander's "Four Arguments" deals with health. A lot of the original research material that he draws on was done by a guy named John Ott who wrote a book called "Health and Light." Our own Pat Brown has become expert in the field of television and health. He contends that television viewing suppresses the dream mechanism, which results in scrambled images in our minds. A study of Seasonal Affective Depression at Massachusetts Institute of Technology showed that people who were exposed to artificial light for long periods of time were prone to eat more junk food, be more depressed, and function at a lower rate of productivity. People who zone out in front of their television sets are bombarded with just such defective artificial light. Other recent studies include one from the University of Alabama that showed a correlation between the amount of time people watch television and the amount of fat they pack onto their bodies. The most disturbing study, by Brandon S. Centerwall of the University of Washington in Seattle, was published in the American Journal of Epidemiology a few years back. It showed a correlation between the introduction of television into a society and the homicide rate, concluding that the homicide rate increases almost 100% within ten years after television is introduced. Jerry Mander recently spent time with Native Americans in Canada who are just now getting television. The Canadian government, incredibly, will supply one free to any Indian who wants one! Mander found quite a bit of concern, especially by representatives of the tribal women's associations, with the dramatic increase in violence, spousal abuse, and a rejection of traditional values, already occurring shortly after television was introduced. Many, many, other studies have been done. Marie Winn's book, "The Plug-In Drug", lists a number of them.

I've always been struck by how television hooks the viewer by simple camera and editing tricks -- it's rare for any one single camera shot to last for more than a few seconds before abruptly switching off to another image. In commercials it's even quicker with new images every second or so. Comment?

Commercials are where it's at in the television industry. The real action occurs there. The device of rapid scene change is designed to keep you glued, like a moth to a light. Australian documentary film maker Dennis O'Rourke did a piece called "How Did You Know We'd Like Television?" He filmed the people who live in the Yap Islands of the South Pacific. Television has been introduced into their society, but the only programming was commercials. The Yap Islanders would sit transfixed for hours on end watching ads for things they couldn't even use even if they had them; such as electric can openers, cars, etc. A newspaper article that one of our members sent us awhile back said that in China commercials are a favorite amongst viewers.

In a very real sense, television bombards the viewer with so many rapid, nonstop images, that it effectively short circuits the viewers brain, making it almost impossible for the viewer to maintain his own separate train of thought while watching television. Mander has referred to the process of watching television as being in a sort of dream state -- the difference is you're not dreaming is you're not dreaming your own dreams, but somebody else's. Comment?

That's also the conclusion of S.E.T.'s Pat Brown, mentioned a few minutes ago. Television suppresses our dream mechanism, replacing our own fantasies with images designed to make us want to buy, buy, buy. One byproduct of this process is that violent fantasies that would normally be dissipated in harmless dreaming are suppressed, and all too often they come boiling out in a very real and harmful way.

I unplugged my set about 4 or 5 months ago, the that really shocked me was how little I missed it. You'd think that something one does for an average 4 hours everyday (it ranks up there with eating and sleeping as a central experience) would be very difficult to suddenly have to replace, but I experienced virtually no withdrawal symptoms. Nor, in spite of all you hear about television's supposedly awesome ability to disseminate news and information, did I feel I wasn't keeping up on world affairs. Do you feel you've missed out on any important information by not watching television?

Far from it. One way I keep up on world events is by listening to shortwave radio. I'm amazed at the objectivity I often find on international broadcasts, and there are no commercials! I can't think of a single important world event that somehow passed me by because I don't watch television. (Of course, television often defines what "an important world event" is). Even better, I feel that I am able to analyze things more objectively without the rude intrusion of television's know-it-all analysts. A study was done after the Three Mile Island disaster to determine how people in the area first heard of the emergency. Most heard of it through word of mouth!

How large is S.E.T.? What are some of your activities? How effective do you feel it's been? What do you see as S.E.T.'s future?

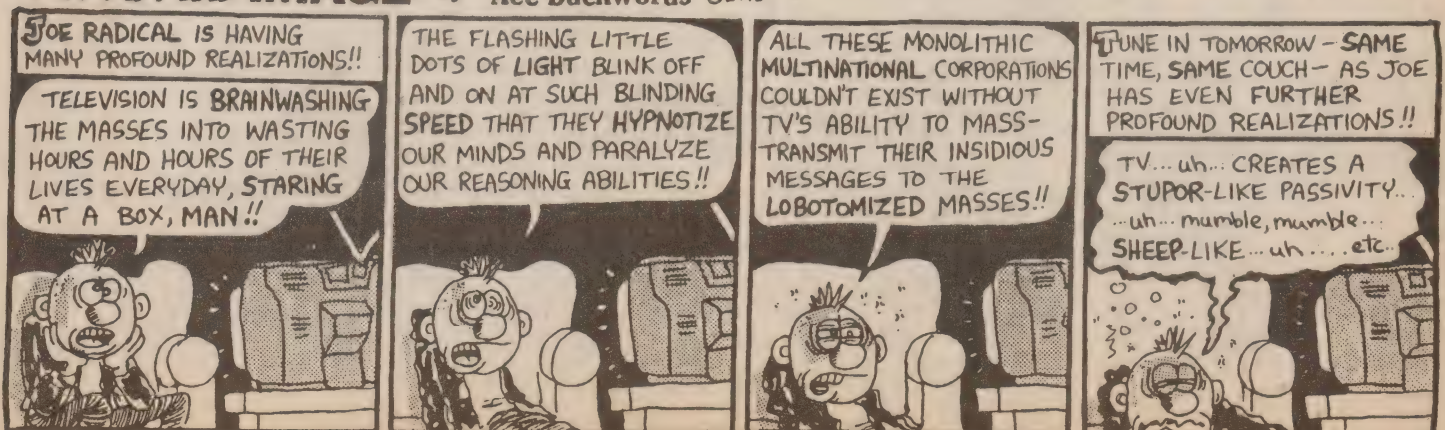
S.E.T. memberships are free, making it hard to keep a real grasp on how many members we have. At last count we had 700 who've signed cards that say that they "don't have a working set in their homes and encourage others to do the same." "S.E.T. Free: The Newsletter Against Television" has a circulation of 1,200. These small numbers, however, are only part of the story. We have done hundreds of radio interviews the past few years reaching millions. In addition to that, we've initiated articles in newspapers, participated in debates, public forums, and educational events. Local chapters have started their own newsletters, meetings, and other activities. By just being there, slowly and patiently putting out the word, we have been a resource and a catalyst for much discussion. Our activities are bulging at the seams -- people send us clippings and original material from all over the world about new studies, events, and activities. We expect to continue this work in the future, and join with others who share our concerns about the deleterious effects of a television-dominated culture.

Any final comments?

Don't believe none of what you hear and only half of what you see. Question everything, accept nothing at face value; the truth will stand up under questioning. The lies will fall apart. Turn off your television, and turn on your life. Explore other sources of information: shortwave radios are now cheap enough to be accessible to most people. When you feel you need "important information" about things going on in the world, tune-in international broadcasts from the source rather than rely on information filtered through the jaundiced eye of television. Most important of all, join The Society for the Eradication of Television and become a part of the fight for a better informed and peaceful world!

**We're at:
Box 10491, Oakland CA 94610-0491.**

TWISTED IMAGE by Ace Backwords ©1991



FRONT LINE ASSEMBLY

by Dan

Dan: First of all, and I'm sure you've been asked this a million times but a lot of people that read Flipside probably don't know a lot about electronic bands, just explain where Front Line Assembly came from... your history...

Bill: Front Line originally started with another band, Skinny Puppy. Basically that band started because we were all into like Joy Division, Wire, Killing Joke, Fad Gadget, all that early kind of... you know the stuff that filtered through all the punk stuff. That's the kind of stuff that really stuck with us. But then it kinda got lost, got kinda starved and there was never really the kinda band that we felt wanted to hear. That is basically how Puppy started. Even when that started, I didn't know a lot about music - I knew about music but I didn't know about writing it. The first two years were really learning grounds, learning how to execute all of that. Also at the time that we started all the synths and stuff were analog - there wasn't any digital stuff. But just as we started to get a grasp on everything the biggest change happened and everything went to MIDI and digital and then we started using computers. It was a total re-learning the whole concept again. But, basically, after two years I left and started Front Line because I wanted to go more into the... um, it still has a lot of the same type of feel to it but I think I wanted a bit more of a different lyrical content. Plus, I wanted to sing, and there was no room in that band to do that, obviously.

Dan: So, Skinny Puppy was your first band?

Bill: Yeah.

Dan: And when did that get started?

Bill: Oh, I think that started probably like 7 or 8 years ago and Front Line is officially like 3 or 4 years old.

Dan: "Initial Command" was your first record?

Bill: Yes, it was. We did that all on our own on a 4 track. We didn't have any money or anything like that.

Dan: I was just listening to that, it's pretty good. It has some of the same elements as Skinny Puppy. What kind of equipment were you using on that record?

Bill: Oh, just anything that ran!

Dan: Were you using MIDI at all back then?

Bill: When we did that MIDI was just starting, that whole record was pretty well done in analog still - with an old analog drum machine and analog synthesizers. We didn't even have any real proper samplers at the time. That stuff was just starting. That record sounds really old to me, but you know, you have to start somewhere, right?

Dan: On the new record "Tactical Neural Implant", how did you write the stuff for that? Did you get together as a band...

Bill: For song writing it's just me and Rhys. I can't work with a lot of people all at the same time because too many ideas get thrown around and it just gets confusing. And basically I like to control which way I want things to go with that. So we usually get together everyday on and off and just jam it out. We run ideas across each other, we bring in samples and sounds and we play it for each other and work with it and usually one idea spawns another... You know we stay pretty constant for two or three months just writing something like that.

Dan: Do you have a studio at home?

Bill: Yeah, I have my own studio at home as well. We don't mix anything here, we just write here.

Dan: I noticed that record has a pretty consistent sound to it - did you think of the record as a consistent thing all under this one idea? What was the concept for the record or was there even anything like that?

Bill: First off, now we have the availability to go into like the best studios that we want and have all the capability and all the tools to make a record sound really good. Plus we've got a guy Greg Reely who I think just does an awesome job mixing these things - that in itself changes the sound 100%. Half of the sphere of electronic music is the sound, so basically working with him and having access to these big studios, that gives us confidence in getting a killer sound and killer mixes like that.

Dan: What actual equipment did you use?

Bill: Well, we used an Atan and I think our favorite piece of gear is the Akai S-1000, we have three of them, and the heavy duty samplers which we have beefed up the memory in all of them. We're really into that technology part of it. The album is basically sort of a theme, we've gone into a real sort of futuristic outlook on things. What things will be like and that's basically the concept. Maybe it was more of an adventurous outlook than most people would think, but hey, you know?

Dan: I saw the "Mind Phaser" video and I was extremely impressed with it. Who put that together?

Bill: There was a guy who did all the major editing and stuff, Bill Morrison. He's a real whiz in the studio with that stuff. We've got a lot of great reports on that video. A lot of the computer stuff was generated here, and of course we shot our own footage for the parts that we are in. We also had access to some Japanese film stock from a sci-fi thing that we got permission to use as well - which would have cost us millions if we would have had to shoot it.

Dan: Right. It's incredible looking. Most videos are just dull...

Front Line Assembly work hard to fuse music with technology. Armed with synths and samplers, Bill Leeb and Rhys Fulber are the two individuals responsible for all of Front Line's continually evolving bangs and beeps. Just what will the future be like? What will tomorrow bring? Front Line Assembly provides the soundtrack while Bill Leeb (vocals and programming) does some explaining for himself.

photos by Al

Bill: Yeah, we've got it on regular rotation in Canada and Europe so it's really broken a lot of ground for us.

Dan: I think that the song is pretty much a pop song.

Bill: Oh yeah, I think it's the video that has the attention and weirdness.

Dan: You see the video and you want the product.

Bill: People see the video and they say "Gee, when is the movie coming out?"

Dan: Right, exactly.

Bill: It has that feel. I haven't seen too many alternative videos in the cyber thing that really come close to that or present itself like that. It's usually the rock video standard technique. I think this totally goes away from that.

Dan: In terms of electronic bands, you guys play live a lot compared to most.

Bill: Yeah, and we make a lot of noise live and I think what we lack in that we definitely make up for in energy. We are always trying to toy with new ideas and new ways of doing things. Even

for me, last time I saw New Order I was totally bored, or some other bands, so I always try to have that not happen with us. But you know you're always going to have people go "Oh, it's all electronic."

Dan: Well, I've seen you on two separate occasions and both shows were really great. I wanted to know if you ever bring extra musicians along, do you use DAT, do you use all sequencing - what is the equipment set up on stage like?

Bill: We've used DAT as well as we've done everything on samplers - running everything live on samplers can get really complicated depending on the venue or the sound board. Sometimes you come in and they have a dinky sound board and there's not enough inputs so you can't even attempt to do that - but other nights they have great setups. So we're at the mercy of the venue a lot of times. It changes all the time - and we try to change it

I think we have elements of industrial music that still apply to us. There's the definite technology aspect of it. I think all of it, even the cyber thing... I think all of those aspects all fit into with what we're doing. I don't think they've come up with a word yet for what were doing.

around all the time.

Dan: Are you just starting a tour for the new record?

Bill: Yeah, I think we start August 7th at an outdoor festival in Seattle. Then all of the States and over to Europe. It will be quite an undertaking. This is our first release that also got officially released in Japan.

Dan: Oh, will you be going there?

Bill: There or Australia because we've been getting a lot of interest in Australia too. We'll have to see, I'll keep my fingers crossed - I've never been to either one of those places.

Dan: What do you think of the attention that techno music has been getting, or "industrial" music. I read your letter in Spin (a sarcastic and informative reply to Spin's claim that Trent Reznor of Nine Inch Nails was the "king of industrial rock") and pretty much thoroughly agreed with it. Where do you guys fit in?

Bill: I think that whole sphere of music has always been so underground that it's never really gotten what it deserves as far as publicity or anything like that. But when technology came into the industrial music scene, then it sort of opened a lot of doors and more and more bands started using concepts from the whole industrial area. Even top 40 bands are using industrial backgrounds, settings like that, and it seemed like as long as you added a guitar to it, it instantly got recognition. It opened a lot of doors. So now when you go to a dance club 50% or 60% of the music you hear is all technology oriented. People used to be scared of computers, but now it is in every facet of life - whether you love it or hate it, it's hear to stay.

Dan: Do you consider yourselves as "industrial"? Do you even mind that tag?

Bill: I think we have elements of industrial music that still apply to us. There's the definite technology aspect of it. I think all of it, even the cyber thing - even if it is dated in some aspects considering when the books and literature came

out - but I think all of those aspects all fit into with what we're doing. I don't think they've come up with a word yet for what were doing.

Dan: Do you listen to any contemporary "industrial" bands? Do you like them?

Bill: Well, I've got a pretty wide range of music that I like listening to. I think all sorts of music has a place and a time. With me it depends on the mood I'm in - what time of day it is - determines what I'll put on. I even like some stuff like some of the rave music. I wouldn't want to go on record as saying I hate this band or I like that band, but in general I have a huge collection of CDs, I still like buying music, I like guitar music and electronic music and...

Dan: I noticed on the "Biomechanics" song you used that New Order "Mesh" sample at the beginning. Some of the songs sound kind of like New Order. Is that just





because they were one of the first to actually play around with electronics?

Bill: That was just such an old song and like I said I've got a huge collection going way back to the Joy Division days and sometimes I sit here listening and go "Oh, that sounds like a neat sound" and we end up using it.

Dan: So you don't take it too seriously about where you took a sample from?

Bill: Oh, we try to do it tastefully...

Dan: Oh yeah, I was happy to hear it...

Bill: To me New Order's got some of the best electro songs from those early days and were a real ground breaker. So I think it is paying homage to them in a sense without being distasteful or anything.

Dan: Flipside is a punk rock based magazine and a lot of people are really resisting electronic music coming into their genre...

Bill: That's the part that I really don't understand because I used to really like the Sex Pistols, and DOA who are from Vancouver Canada. Me and Kevin from Skinny Puppy would go to all their gigs. Black Flag would come up here and I really liked that... Joy Division and Killing Joke were one of my favorite bands. With me, I can get into bands like that but I can get into a band like DAF, their early stuff as well. I have no problem with that. It's funny that some of the other people get that tunnel vision to liking one type of music and that's it. I think if they loosened up a bit they'd find there's a lot of stuff out there that is just as good. But you're always gonna run into to that so we don't worry about it.

Dan: I think a lot of people just don't understand it - they don't understand how it works and they think that you just press a button and the music is there. Also the fact that Front Line is able to play live, and sound good live and perform well live - somebody from a guitar punk rock background would hopefully be impressed.

Bill: What I liked about electronic music compared to a guitar/ bass/ drum based band, is I didn't always want to limit myself to that. With the technology now I can do all of those things plus anything else. I can sample a guitarist or have somebody come in and play guitar and sample that, and then do my own drum programming and then be the keyboardist or whatever. I find I can do everything and I don't get as bored as if I had to hash it out in a garage every night. I think in that way it is a lot more fun.

Dan: What is the vision for Front Line Assembly? Where do you want it to go?

Bill: We're at the stage right now with this band that we can do anything tomorrow and it would be fine because I don't think we're as set, as definitive as some bands. Like some rock bands or other bands that have their particular style and if they do anything else they're gonna loose all their fans. And we're not really big enough to have to worry about the kind of things that we do so we can do anything. With the technology changing so much all the time, in a year who knows what will be available? We could turn around and do something totally new and different and still be accepted because we've always played with that idea of using new things that are happening rather than the old standards. We're really open minded about it and I think things will change and we will too.

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- 9/5 Durey's Uptown, Kansas City, Missouri
- 9/6 Pat's Party Place, Shreveport, Louisiana
- 9/7 Club Slam, Joplin Missouri
- 9/9 Reptile House, Grand Rapids, Michigan
- 9/10 Lab, Ann Arbor, Michigan
- 9/11 Gumby's, Huntington, West Virginia
- 9/12 Knoxville, Tennessee
- 9/13 Tewligan's, Louisville, Kentucky
- 9/14 Hairy Mary's, Des Moines, Iowa
- 9/16 Molly Brown, Bozeman, Montana
- 9/17 Tacoma, Washington
- 9/18 Mother's Pub, Spokane, Washington
- 9/19 Crazy Horse, Boise

BABYLAND

"Suck Crap Crusade" tour '92

- 9/22 Mass, San Diego, California
- 9/26 Chameleon, San Francisco, California
- 9/29 Satryicon, Portland, Oregon
- 10/2 Colorbox, Seattle, Washington
- 10/6 Marsugis, San Jose, California
- 10/8 Lingerie, Hollywood, California

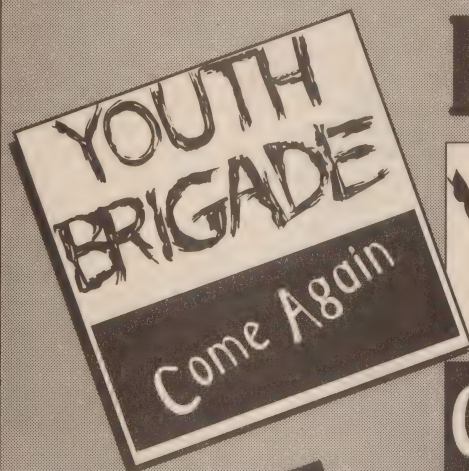
SANDY DUNCAN'S EYE

"Teddy Bear's Penis" tour '92

- 9/17 Emos, Austin, Texas
- 9/18 Mad Hatter, Fort Worth, Texas
- 9/19 Emos, Houston, Texas
- 9/20 Vincent Van Go Go, Mobile, Alabama
- 9/22 Covered Dish, Gainesville, Florida
- 9/23 Beach Club, Orlando, Florida
- 9/24 Club Fred, Athens, Georgia
- 9/25 Somber reptile, Atlanta, Georgia
- 9/28 9:30 Club Washington DC (*Monday)
- 9/29 Kyber Pass, Philadelphia, Pennsylvania
- 9/30 Middle East, Boston, Massachusetts
- 10/1 The Beat, Port Chester, New York
- 10/2 CBGB's, New York City, New York
- 10/6 Sudsy's, Cincinnati, Ohio
- 10/7 Euclid Tavern, Cleveland, Ohio
- 10/8 Reptile House, Grand Rapids, Michigan
- 10/9 Lounge Axe, Chicago, Illinois
- 10/10 TBA, Madison, Wisconsin
- 10/11 TBA, Minneapolis, Minnesota
- 10/13-10/19 Canada
- 10/20 Off Ramp, Seattle, Washington
- 10/21 Satryicon, Portland, Oregon
- 10/22 John Henry's, Eugene, Oregon
- 10/24 TBA, San Francisco, California

10 years ago we began, it's been quiet for awhile, now...

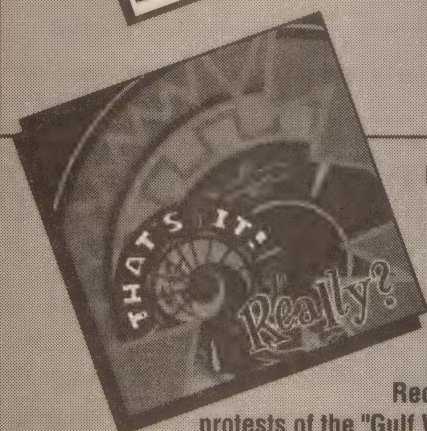
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MEGA CITY FOUR

Royce: How about you start by giving me your names, what you do, and tell me who else is in the band?

Chris: Well, I'm Chris and I play the drums.

Gerry: I'm Gerry. I play bass and do a few backing vocals here and there. Wiz sings and plays guitar and Danny sings and plays guitar, and they're brothers.

Royce: So where are you from?

Chris: Farnborough, and Hampshire, which is south-west of London.

Royce: Where they have the big airshow?

Chris: Uh-huh, that's it, famous for the airshow.

Royce: Famous for airplane crashes!

Gerry: Yeah, that's it, and flying over your fucking house!

Chris: Is that on this year?

Gerry: Yeah, this year it's on, every two years it's on. It's the only thing that happens. The town is actually jam-packed with traffic, and then that's it, the next two years it's dead again.

Royce: An exciting place to live, eh?

Gerry: Ah, it's alright.

Royce: How do you like America so far?

Chris: Great!

Gerry: Yeah, we really like it!

Royce: You don't mind the hot weather?

Gerry: It's superb. It's like this all the time, innit? Yeah, I could live here.

Royce: How's the audience reaction been?

Gerry: Excellent, we're really pleased.

Royce: Any difference from Britain?

Gerry: Not really, no. Obviously, we prefer if the audience just really get into it, and not necessarily have to go fucking mad, like stage-diving and stuff. But in England there's so many people at the gigs now, everyone tries to stage-dive. It's a bit of a fashion at the moment, stage-diving. They stage-dive to Ride and bands like that! (laughter) Which is ridiculous, so we much prefer people just standing and watching, which is what's been happening here. I mean no-one's been walking out, everyone's stayed and watched.

Royce: Well, you are bigger in England.

Chris: Well, we play to more people in England.

Gerry: We've been touring for five years in England.

Chris: It's not like a shock playing to audiences here, because we did a two month tour in Europe and had to play very small places. Like in Scandinavia, a little town and it was just a few people. It's quite similar to that, really. They don't go really mad, but they're all into the gig.

Royce: You just don't like people slamming?

Gerry: It's alright, them dancing, but we just don't want them jumping up on stage and going fucking mad.

Chris: You get concerned for what's going to happen to them, y'know. Takes too much of your mind to worry about that as opposed to what you're doing. You've got to keep an eye on, make sure they're not fighting each other or getting violent, which can put you off.

Royce: So, how many records have you got out?

Gerry: We've got three proper albums and one album of singles, a compilation of singles, and we've released another three singles on top of that.

Royce: What labels are all those on?

Gerry: Up until June last year, which was the first two LPs and the comp. is on Decoy/Vinyl Solution and the new album and two new singles are on Big Life.

Royce: I know you have domestic distribution for "Sebastopol Rd."

Gerry: On Caroline, yeah.

Royce: But have you got anything else planned, the singles maybe or re-releasing your older albums? Cuz didn't Decoy go under?

Chris: Unfortunately, NO.

Gerry: We've got a big problem with that at the moment, 'cuz we run a mail order service back home for our t-shirts and everything and we can't even get hold of our own records ourselves! Like when we left Decoy it was quite amicable, quite friendly, and then they turned really nasty. And they're doing everything in their power to make sure that those records are distributed badly.

Royce: Well, they never were distributed well, you could never get them here.

Gerry: Exactly, cause there's no deal here, there's no license yet, and the chances of that happening are really, really slim. But we're going to try to sort it out, we're going to try to get the rights to the records, and get them released here.

Chris: They're just being selfish, really.

Royce: I thought they'd gone under, and that you and Senseless Things had kind of gotten screwed up by it.

Chris: What they'd done is stop dealing with bands, now they only deal with dance music.

Gerry: And licensing.

Chris: Yeah, they license bands.

Gerry: It's also a shop, y'know. Vinyl Solution is actually a shop which sells records, that's what it was originally. And then they started the label up with the money they made from the shop, but they're not very clever with money. I mean, they're really into music and all that, but...I think basically we used to finance the whole fucking label in the end, so when we left, it fucked them all up sort of thing. We sold the most records on that label, easily.

Royce: So how are things working out at Big Life? Isn't that sort of a major, I know there's some big acts on it.

Gerry: It's an indie. They've got Soup Dragons which are sort of considered big. But we're on Big Life in America as well cuz they've got an office in New York, so we're on Big Life in England, Big Life in America, everywhere else is licensed. We're on a major in France, Phonogram, and Interchord in Germany, and all other countries are licensed to indies.

Chris: It's quite a complicated sort of setup, y'know, which makes it really difficult to try to organize everything, and coordinate everything at the same time, but we're getting there. It's always difficult when you change labels. Things got a bit slower for a while, since we left Decoy and signed to Big Life, but it's getting back to normal.

Royce: Do you feel slighted, because, for instance, Neds Atomic Dustbin have become popular here and huge in England, and didn't you guys kind of start that trend in the music you were doing?

Gerry: Not really, no, not at all. We used to do gigs with Neds Atomic Dustbin, we used to give them gigs like when they were really small. But they were more associated with the Wonderstuff and Pop Will Eat Itself in England, y'know? There's that sort of scene, they do a lot of gigs with the Wonderstuff, and that's where their sort of fans are coming from- kids who were into the Wonderstuff turned onto Neds Atomic Dustbin. No one who used to come and see us goes to see Neds. There's no disrespect to them, I'm just saying, they didn't like take our audience away. They've got their completely brand new audience of kids, and then those kids started getting into us as well.

Royce: Like here, the people who know about you and Senseless Things tend to connect-

Gerry: Yeah, they do.

Royce: And they think Neds is kind of the beginning..

Gerry: Well, in America it was, cause they were the first ones over here. Well, Wonderstuff was the first one, then Neds came over- It sort of helped us a bit which is nice. We would of come over earlier but we couldn't afford to be on Decoy seeing as they didn't have any money. There's no way we could have come over and toured, so that's the way it goes. The proof's in the pudding, though. I mean, they've signed to a major label, and that's what happens when you sign to a major label, if you're good.

Royce: Do you feel the press has been bad to you?

Gerry: They've been really good to us in England. We've gotten a lot of what you'd call really "good press".

Royce: I remember, before your latest LP, especially Melody Maker would tear into you.

Gerry: Oh, yeah, Melody Maker. There's a few writers at MM who don't like us, but there's some who do. Generally it's difficult for anyone to write bad press about us, because bad press is sort of taking the piss out

of a band, innit, if you write bad reviews. I think it's difficult to take the piss out of us, cuz we don't fucking care, basically. We don't give a shit if someone slags us off, y'know, we haven't got this big pretense about how good we are, or how brilliant we think we are. We don't give a fucking toss about all that stuff, so they find it difficult to write anything bad about us, y'know. Cuz we're pretty honest and straightforward and that's all that counts for us. It's easy to take the piss out of Manic Street Preachers or Birdland, cause they get so fucking hyped up that it really diverts from the music.

Chris: They kind of rely on image. There's a lot of bands that rely on image, whereas we don't, cuz we haven't got one. We don't pretend to be good looking or anything like that.

Gerry: We're ugly bastards, and we know it, see, so we don't go putting on this big image so people can come knock us down, so we don't even bother. Every time theres something in the papers it's usually about the music, unless someone puts some little thing in the gossip columns, but we don't like that.

Royce: Like about wrecking hotel rooms and that sort?

Gerry: Yeah, we don't like that sort of shit being written about us. Most bands get their press agents to put these little bits of gossip they've been up to while on tour, like how many birds they've shagged or if they've been hanging out with famous people, or like you said, trashing hotel rooms. But none of that interests us, we just want...

Royce: The music to be the focus?

Gerry: Yeah.

Chris: That's the only reason you're in a band, to play music and have records and do gigs, and anything else is not really important, so far as we're concerned. There's some bands who rely on it, it's important to them. And that's fair play, if that's what they want to do then they do it, but really, y'know, we've never gone for that sort of thing, ever.

Royce: What influences you guys, in your music?

Gerry: As far as other bands, there isn't one, or any really. I mean, when we first started we really just like plugged in and started playing. As a band sort of thing we just play and what comes out comes out. We've all got our favorite bands, I've got my favorite bass players, and he's got his favorite drummers..

Chris: You get influenced by seeing bands play-I do. Lemonheads, when I saw them, played some gigs with them, just the whole thing, they really influenced me. The way they do things, it's really cool. And the Wonderstuff are really brilliant as well, how they go about their "thang".

Gerry: The first big influence on us to make a band was to get the fuck out of Farnborough!

Chris: And going to work.

Gerry: And going to work, yeah-

Chris: It was a big influence, because we hated it so much we'd do anything to get away from it! Not cause we're lazy, y'know, but cause you're falling into an endless pit for life.

Royce: The old 40+ hours a week.

Gerry: We just did our very best to make music we thought was really good, y'know, and just be happy with it. It's like our idea of success is that we're still smiling at the end of the day. If you're successful, it's not how many records you sell or how many people come to see you, but it's just that you enjoy it. That's successful, because if you were back at work you'd be really miserable.

Royce: So, is there anything you guys hate?

Both: No, no, no, lets not get into that!

Gerry: Now that's gossip.

Chris: I don't actually hate any band. The word hate's quite a strong word, it's a bad word, really.

Gerry: Hate is really a negative reaction.

Chris: To hate somebody..

Gerry: Well, we could say we don't like the way the music business is run, as in regards to some bands we just talked about, we won't even mention their names again, but we don't like the way the music biz runs for some bands we don't think have any talent at all, or any decent songs, or anything. But they've got a good press agent and they've got a good record company, but that don't mean a fucking thing to us.

Chris: It cheeses me off when these bands I consider to be in music for the wrong reasons, because they want to be somebody, because they want to be stared at, to make money, get girls, or..

Gerry: I'd say 90-95% of people start bands for all the glory and the money or the girls and all that bullshit, y'know. I think that's pretty bad, really.

Chris: We don't really hate anybody though.

Gerry: I hate one person but I can't remember what her name is. There's only one person on this planet that I wish was dead, I can't remember...It's just a friend-well, not a friend! Just someone I know who lives in Farnborough I think. Can't remember who it is now.

Royce: It doesn't matter anyway, I'm sure no one else knows who it is, either! (laughter)

Gerry: Well, one person out of the whole planet ain't bad, is it?

Royce: No. Here I think you guys are classified as a sort of pop-punk band but I remember in some interviews you've said you didn't care for...well, I don't know if it's just the labelling or what, but "punk" you said is just..

Gerry: Yeah, it's the labelling we don't like. We don't care for label-

ling, period. Really, cause if you mention "punk" to a person and they visualize Doc Martens, three foot mohicans and Exploited and all the really cheesy bands that came after punk actually did happen. So we really do our best to stay clear of all that the best we can, we want nothing to do with that whatsoever.

Chris: Once you start associating yourself with something then you're stopping people from coming to your gigs, really. You've got this name and people read it like you're this type of band, and they're not going to come. So, you're better off just leaving it, saying decide for yourself. Cause a really, really big cross section of people come see us in England, and we've toured with all different types of bands, which is really good, it's really healthy.

We've been called all sorts of strange things. "Jazz-hardcore" someone called us.

Royce: "Jazz-hardcore"???

Gerry: Or was it "Hardcore-jazz"?

Chris: It was probably "Hardcore jazz".

Gerry: You could go on for fucking ages explaining a bands music. I mean, it's pointless. You might as well go see 'em or listen to 'em and make your own mind up. That's what I do.

Royce: So do you just get satisfaction for yourselves or do you do it for the audience?

Chris: Well, I think number one is ourselves, cause, like, if we don't enjoy it then we shouldn't do it to start with, but it's just really excellent when people come up to you and say "I thought the record was really good" or "the gig was really good". Then that kind of boosts your happiness anyways, so I guess it is. We come first, we don't do things for anybody else.

Gerry: I think we come first, because if we weren't happy then we'd just split up and that'd be it and we'd just go our own ways, if we weren't happy. So, it's sad to say, we do put ourselves first. If you put your audience first then maybe you start doing things you don't really want

We just did our very best to make music we thought was really good, and just be happy with it. It's our idea of success is that we're still smiling at the end of the day.

Mega City Four could give lessons on politeness, and friendliness to complete strangers, as they showed me when I interviewed them at the Whiskey on June 3, 1992. I wish all bands were as easy to interview. Present was Gerry and Chris.

Interview and photos by Royce.



to do.

Chris: For the sake of staying together.

Royce: You end up compromising yourselves.

Gerry: Yeah, exactly. So, of course the people who come see us are really important to us, of course they are, we play to them, sort of thing.

Royce: So where did you get this "work ethic" where you gig non-stop, and are always on the road?

Gerry: We're not always on the road anymore. We used to, just because we couldn't afford to pay the rent. We used to have to gig all the time just to get money to pay the rent. We'd have to work, we did 175 gigs, cuz people kept ringing us up saying "Do you want to play here, do you want to play there?" And we just took every single gig, and we got money to pay the rent. But it also completely exhausted us by the end of the year, we were completely knackered!

Royce: Is playing live one of your favorite things?

Chris: It was in the beginning, it was the best thing. To go and make records, sort of thing, used to get frustrating, cuz you couldn't make them as well as you wanted, and you're all crammed in this little room. But now, since we've had the deal with Big Life it's gotten a lot better because we've had better facilities to make better records. The last LP we made is the best one we've done, it's the only one we've all been happy with.

Gerry: That's true, making records is an equal part now with playing gigs, cause we're getting a bit better at it, we've got the gig thing sorted out.

Royce: After that many shows I suppose you would!

Gerry: I dunno, we still fuck up occasionally. San Diego, now that was a fucking mess.

Royce: Was that your fault or the sound system, though?

Gerry: A bit of both, really. I mean, basically there weren't any monitors, so we just sort of like churned out these songs, and I always think we sound like the Ramones or something like that, cuz all we can hear is our own instruments, sort of thing.

Chris: Of course Danny missed the soundcheck, too. Doing an interview or something.

Tour manager: Speaking of soundchecks... (he is, of course, ignored)

Gerry: 19 gigs out of 20 or so we play well, which ain't bad. The other ones aren't that bad, we never play extremely bad. We never get drunk before a gig, except San Diego! (laughter) We don't go like the Replacements or something and get completely fucking pissed.

Royce: So you guys seem to do the DIY sort of thing, no managers, no-

Gerry: Well, we haven't got a manager yet, but we're lucky to know people who do things for us in their spare time, favors, out of the goodness of their hearts, sort of thing. I mean, the Neds manager, Tank, does a lot of work for us, just cuz he's our friend. We get on with him very well.

Chris: It's really rare to find somebody you think is doing something because they really like a band. Or because there's something going to come out at the end of it, like they're going to get more business out of it, or they're going to get more money out of it or whatever. There are people who do things for free.

Gerry: Our agent at Big Life, Big Life in England, do a lot more than a record company normally do, but that's

because of like, if there's a meeting to be had, it's us four at the meeting, there's no manager there, they talk to us, they talk to the band.

Chris: It's the same the other way, we talk to the guy at the top of the company, it's not like an A&R person, it's like the owner most of the time, which is really good.

Gerry: I think it quite surprises them, when they say "We're gonna have a meeting about this, that, or the other" they're expecting some manager to come in with a suitcase or something like that and sit at our end of the table, but we, it's us four, it's the band that come in.

Chris: It's face to face, there's nothing to hide then, no secrets.

Gerry: They tend not to sort of fuck up as much cause they know if they do, then we'll be in the next meeting and we're going to be the ones that are complaining. So our record company and our agent are putting a little bit more effort in, which is nice for us.

Royce: So how about the bands name? Are you guys really into comics?

Chris: No.

Royce: No? None of you? So how'd you choose Mega City Four as your name?

Gerry: We've been saying "mega" for about 15 years. Every time we saw something good we said "Aw, fuck me, that's mega!" So we thought we'd use the word mega, and city is a good word and there's four of us, so that's it. It's a nice big sounding name, innit? It's also a name that doesn't really describe the music.

Royce: You never picked up a copy of Judge Dredd?

Chris: Well...we have seen those..

Gerry: I find those fantasy comics a little bit over the top, really, and that's really over the top fantasy sort of thing. I don't know if that's healthy or not.

Royce: How do you like touring other countries like Europe and Japan? Have you been to Japan yet?

Chris: Yeah, twice.

Royce: How was that?

Gerry: Oh, it's wild!

Royce: I've heard stories about the groupies in Japan.

Gerry: I don't think we've got any groupies!

Chris: They do scream though, they scream when you go on, which is really strange, like you're the Beatles or something like that. Just about all are friendly and polite, really polite.

Gerry: Really polite to us sort of thing, we didn't get any hassle from anybody.

Chris: But the organization is amazing, like if you have a support band, after the support band, they come and sweep the stage before you go on, and when you're finished, they sweep it again, y'know.

Gerry: They've got ashtrays in the pavement. On the side of the street they've got ashtrays for you to put your fag butts in.

Chris: If a car is going along the street, and they come to a central crossing, they dip their lights, turn their lights off, cuz it's impolite to shine your lights on somebody who's walking across the street. All these lights go off, and as the traffic lights change they turn their lights on again.

Gerry: There's no direct translation of the word NO, Which I think is brilliant.

Chris: Cause everyone's being positive.

Gerry: I mean, that's the most negative word, no, and there's no direct translation, so if you ask a question, I don't know how they work it, but if you said to them "Would you like a beer?" for example, they wouldn't say

I think it's difficult to take the piss out of us, cuz we don't fucking care, basically. We don't give a shit if someone slags us off, y'know, we haven't got this big pretense about how good we are, or how brilliant we think we are. We don't give a fucking toss about all that stuff.

"no", they'd say "maybe", or "I might do", or..

Royce: "I'll pass."

Gerry: Yeah, that sort of thing. They're so polite to each other which I think is sort of missing in European countries, and maybe here as well.

Royce: Have you been to New York yet?

Chris: I liked it. Didn't see much, but what I saw was quite nice.

Royce: What have you seen?

Gerry: Been up the Empire State Building, um, mostly in and out of clubs sort of thing. We do our best to get out when we can. Saw the Golden Gate Bridge on our way into San Francisco, saw Niagara Falls. It's been nice, I really like it.

Royce: A lot of English bands come here and they're shocked, especially of the weather.

Gerry: I don't know, what do they expect? I mean, obviously we've got loads of American TV programs, and I've always looked at them and thought "Is that what it's really like, or is that just made up?" And when you get here it is just like-

Royce: It matters what part of the country-

Gerry: Well, I was hoping it was gonna be like those TV programs I saw, and it was, pretty much. I can't understand bands that come back from Japan and America and go "Oh, fucking hated it, hated it!" Cause what is there to hate? The only thing to hate about a place is the people. I mean, you can't physically hate objects, you can't say "I hate buildings, or..." The only thing you can hate about a country is the people. If you can learn to get on with the people, if you can communicate with them, if everyone can just communicate with everyone else then there wouldn't be any problem at all. We've done every single country in Europe and Scandinavia as well. There's one place we didn't like and that was the Shetland Islands.

Royce: Those little islands off of Scotland?

Gerry: Yeah. Christ knows why we did it, it was a 14 hour boat trip there, and we hated it! We didn't like it at all.

Royce: I didn't know there was actually that many people there that would go to gigs!

Gerry: Well, there's not, it was an excuse for them to get really pissed. I mean, it was a bit of an insult to us, sort of thing. Like we said before we just want to go out and play music for people, we don't want to stand there and be a cabaret band while loads of 14 or 15 year old kids roll around on the floor being sick. That's what it was like. It was a bit of an insult to us there. We got out early, we said "Fuck this!"

Royce: So what do you feel about the music scene, in England?

Gerry: I wish I was 16 now in England, with all of the bands that are around. One of the reasons we started out was because there was no decent bands around at all. We used to listen to AC/DC and Motorhead and we'd go see them, we used to go see a lot of metal bands. Black Sabbath, in the early 80's. Then those bands started getting into big stadium rock, and they started splitting up, and there was nothing around apart from, it was electronic bands, wasn't it?

Royce: Yeah, "New Wave".

Gerry: Yeah, it was all synthesized and we were going "No way, we can't handle this!" So that's one of the reasons we started a band in the first place.

Royce: When did you guys form?

Gerry: Well, really as a band we started in 1981, that

split up in 1986.

Royce: What was that called?

Gerry: Noooo, I'm not telling!

Royce: Aw, come on!

Gerry: You've never heard of them, and it's a really crappy name, it's a really CRAP name! As a band, we played pretty much what we play now but it was a rawer sort of thing, until the drummer fucked off, cuz he was a bit of an asshole. And then we got Chris to join and we started MC4 in 1987.

Royce: And your first record was in 1988?

Gerry: Yeah, "Miles Apart", the single came out in 1988, and we paid for that ourselves.

Royce: That's probably rare.

Gerry: Yeah, there was only 1000 pressed. We re-pressed it again, but there was 1000 of the original ones. Really we thought we wanted to create a band that was as exciting to watch as when we went and saw AC/DC. We thought "If we can't go and see a good band, why don't we just go out and do it ourselves and let other people see what we think is a good band." People might not like us, but at least we tried, sort of thing. It's better than sitting around on your ass!

Royce: So you like what's coming out at the moment? A lot of it's like that "shoe-gazing" stuff.

Gerry: Yeah, that was just a fashion, I didn't like that at all.

Royce: And before that was the dancey stuff.

Gerry: Yeah, that Manchester stuff. Some of that was alright, Stone Roses were really good. There's a handful of good indie bands coming up.

Royce: Got any names to throw out?

Gerry: Midway Still, they're really good.

Royce: Aren't they on Chapter 22?

Gerry: No, they're on Roughneck, which is Fire Records. You're thinking of Scorpio Rising, aren't you? There's a handful of good bands, but I think maybe they've got a better attitude than they did 5 or 6 years ago, as a result of bands like us, and, I dunno, Neds, and Ride. I think

bands now have a better attitude towards playing. That's why I wish I were 16 again, I'd like to have gone and seen bands like us, and Neds and Carter when I was 16, instead of, I mean, I enjoyed going to see AC/DC, I just wish the music that's around now was around 10 years ago.

Royce: Wishing for your youth back?

Gerry: No, I don't want to be young again, I don't want to go back, I'm not unhappy with my age, I just wish this sort of music was around 10 years ago.

Royce: But then you'd be jaded now!

Gerry: Yeah.

Royce: So is there something you'd like to add?

Gerry: No, we haven't got any big statements really. Come to the gig, check it out. What you see is what you get. If you don't like it, fair enough.

Royce: I heard you're coming back to open for Carter?

Gerry: Yeah, we've been asked to do it. We're not definitely going to do it, but we've been asked, so...

Royce: When would that be?

Gerry: September or October. We can't wait to come back, sort of thing.

(The interview degenerates into conversation about record shopping and Gerry's love of baseball, and sports in England. Catch them when they return, you won't be disappointed.)

There's a lot of bands that rely on image, whereas we don't, cuz we haven't got one. We don't pretend to be good looking or anything like that... We're ugly bastards, and we know it...





Left to right: Steve (drums), Mike (guitars), Carl (vocals) and William (bass)

Royce: Let's start with your names and what you do, and give me the name of the-

Carl: The absentee? That's Steve and he's our drummer. I'm Carl and I'm the singer.

William: I'm William, I'm the bass player.

Mike: I'm Mike, I'm the guitar strummer.

William: (Steve enters) Want to get a seat, Steve, and join in?

Steve: I've got an awful stomach ache.

Mike: Have you? What have you been eating?

Royce: Well, let's start with the easy ones. How'd CUD get started, where were you formed, and where are you from?

Carl: From all over, really.

Mike: Not all over the world.

Carl: No, all over England. We kind of formed by accident, not like one guy saying let's start a band.

William: Somebody... who was it? Did you get the gig? Someone got a gig for us.

Carl: Dave Reid(?) got the gig.

William: Oh yeah, Elvis Belt. This is a really funny origin. But the gig was got and we had a weeks notice, so we had to find a lineup for a band and some instruments, and write some songs!

Mike: He had some music that was like third class kind of music that he'd composed himself, and he went along to the promoter who'd had a band drop out of a gig, and he went with this tape of like this third class stuff and said "This is great!" and the guy said "Yeah, sure, alright, do the gig." And then we had to make a band, write the songs-

William: And we had to find the instruments. Some of the instruments were salad spoons, and that was the origin of the name. I don't know what happened to the salad spoon player.

Carl: She's got a writing credit though, hasn't she?

William: I think she formed a band called "Tossing Salad".

Carl: She used to write lyrics, the girl who used to do that. Was "Dave's Song".

William: Then we sort of split up, we drifted..

Carl: Accidentally, Steve joined.

Mike: Accidentally on purpose. He came late to a gig. He was playing with a different band and he came late and they were already on stage.

Steve: It was really kind of like that.

Carl: He let it slide that he could play drums and that he had his own drum kit, and we didn't have drums so we let him join.

William: Mike joined as well by saying he was a guitarist.

Mike: No, I wasn't.

William: Huh? I thought you said..

Mike: No, I wasn't, I said I want to play bass, and-

William: Yeah, but then you said do you want a guitarist

after that, and you didn't play guitar.

Mike: No. I wanted to play the spoons but you wouldn't let me!

Carl: He watched us play, and we never had a guitar player, so after the gig he came up to us and said "Um, you need a bass player?" 'Cos he obviously thought William was rubbish! And we said no, we're keeping Will, play guitar!

Mike: And he said alright, so he went and bought a guitar, and I've learned. I learned two days later that the first gig was two days later!

Carl: The first gig we did he didn't know how to play, he didn't even know the songs! He just kind of like, when we had to stop he'd stop as well!

Mike: But I didn't even have a guitar strap for that, I had to sit in a seat! And I only had a tiny little amplifier so I had to lay it on me knee!

William: It was too quiet for him to hear it.

Mike: So I had to lay it on my knee and play guitar like that. After a while I could afford a guitar strap.

William: Our previous guitarist before Mike joined, she just unplugged her guitar out of embarrassment and just hid behind the P.A.

Mike: I didn't even know anything, or I'd have done that for years, actually, but seeing as I'm the only guitar player, it would've been a bit obvious really, wouldn't it?

Royce: Humble beginnings! So who came up with the name?

Carl: Mike did come up with the name, but I came up with a number of names, and we had a, kind of like, Guru of sorts at the time that we used to go to and get advice from and he picked the most simple name from the list. But he kind of picks names not cause of what they mean, but for their practical usage. He said it sounds good, it's very easy to pronounce, easy to spell, and you could make it as big as possible on posters cause of the small number of letters. That's how he regards band names, not as having any kind of romantic meaning.

William: We weren't very romantic then.

Carl: Like Corrosion of Conformity, you know what the bands about, kind of like the band's summed up by the name. He wasn't interested in that.

William: He would say it's too long.

Carl: Yeah, too long. If we were supporting them, and they used the same amount of space, our name would be bigger on the poster than theirs, 'cos theirs would be spread out really long.

Royce: With the cow motif, the udders on the U?

William: Yeah, we made a lot of that in the early days.

Mike: We had to scrap it 'cos we were told it was sexist, to cows! (laughter) Steven Wells said people would be of-

Some things you just don't expect in the music world. Nirvana becoming #1, L7 playlisted on top 40 radio, CUD on a major label? Well, after five years of being Leeds poorest band they've signed to A&M and finally made it to America, and I was there for their first U.S. gig at the Whiskey on 6/11/92.



Interview, photos, the whole shebang by Royce.

fended by the fact that they were mammary glands, so we had to change it.

Carl: More recently they've come to be like landing modules on a spaceship, more like a space invader.

Royce: So how'd you get a deal with A&M, and how's that going?

William: Complete fluke.

Carl: It took a long while. We were probably like the biggest band in England who hadn't been signed to a major label.

William: By the time we got signed we were doing bigger gigs than a lot of major label bands.

Carl: It was quite inevitable, really, that we got signed to someone, but we had a lot of negative press, or no press, the "proper" press in England, which didn't help very much. And the guru guy who went on to be our manager, he kinda like bettered a negative type of thing through labels and stuff.

William: He used to turn up in like a vicar's outfit or a dog collar, unshaven-

Steve: A two-tone mod suit.

William: A two-tone suit with a vicar's shirt underneath it! And crucifixes-

Mike: And six days growth beard.

Carl: And he'd just turn up drunk to record company offices and say "Sodding sign my fuckin' band!" and stuff like that, so there was no kind of organization.

Royce: So were any of you involved in any bands before CUD?

William: Only school bands. No, nothing.

Carl: Kind of the sort of bands you get at home.

William: He's not joking there. Everything else was a lie, not that.

Royce: So what influenced you, what started you into music?

William: I'd say it was by the idea of it being a lot of fun.

Carl: Yeah, I think so.

Mike: I just wanted lots of money quick, y'know? Failed miserably, because it took five years to get any!

Carl: Generally, it was the idea of having loads of fun, and not having to work, mostly. I don't know of anything else, that was the main reason.

Mike: I don't think it was really good for anything else.

William: We don't really share a record collection, or go out of our way to sound like anybody.

Carl: It was never "Wow, that really blew my mind away, lets make a band!"

William: We didn't see the Sex Pistols, we were too young to go. We probably formed at quite a boring period of rock history, so we didn't conspire to form a band after some amazing act. It's like, whenever someone asked us to join a band or whenever we'd get hold of some instruments

we'd just form one.

Mike: I used to play in orchestra, and I thought, yeah, I could do that; played the violin in an orchestra, and I couldn't, y'know, I was terrible, but I could play in a band, 'cos anyone can do that, I'm proof-positive 'cos I'm sat here now, really.

Carl: I bought the only instrument I ever owned, a bass guitar. I did a paper round, and it took about 8 weeks to buy it, about 5 quid a week for 8 weeks to buy this second-hand bass. It was dreadful, that yellow precision copy.

Carl: I bought a guitar, and then I used to go to these music shops and look at amps, and the guitar I bought was 40 quid, and all the amps, I wanted a 100 watt amp or something, they were like 400 quid, which would've taken me, at 5 quid a week, like two years!

Mike: He only finished doing his paper round last week!
Carl: Last time I'd done that before, I'd saved up for like a year to buy an electric train set, and by the time I bought it, I'd had it a week and I didn't want it anymore.

Carl: We were always broke, and then we managed to get a radio session with John Peel. Isn't that how we bought our first guitar?

Mike: No, we borrowed gear for that, we borrowed the Wedding Present's guitar.

Carl: But that's where we got the money to buy things. The drum kit we had, was found in the street.

William: No cymbals, nothing.

Carl: It was actually kicked out of a squat- do you have squats? There had been a squat near where I was living, and whoever had lived there had been stung out by a landlord, and the kind of delinquents that used to hang out on our street had busted in and smashed everything up. There were lots of pieces of drum, a whole kit smashed up in the street, and we salvaged it, or a couple of pieces of it, and that's how we got our first drum kit. It was just a smashed high-hat, most of a snare drum, and a tom, so we used it like a low tom and a high tom.

William: And we went beep-boop-boop-boop-boop-boop.
Mike: Like that space invaders kind of sound.

Carl: All the drumming was like that.

William: Our first gig we had no stands as well, so Steve had to put them on chairs and he was holding them together with his legs so they wouldn't slide away.

Carl: We had a radio session and a record contract with an independent label in England, and that was the gear we had. It's really stupid. All of these, kind of like, anarchy bands in England

have got rich mums and dads so they've got like mega stacks.

Mike: Even though I borrowed guitars, I bought a really cheap guitar, and Carl used it. He played in another band occasionally, and the way he played guitar was, he'd get there, tune up every single string until it was on the point of breaking, so it was really high strung.

Carl: I used beer cans as like bottle-neck things, like steel guitars, I'd do that and there was like beer and blood and stuff.

Mike: He'd give it back to me and it was like completely fucked. I still had to use it for two years, though.

Carl: That was a nice guitar, that one.

Mike: I've still got it at home, or I play what's left of it, scrape the blood and flesh off.

Carl: Mike used to play quite ferociously, and he'd always be losing his plectrums and cutting his hands all up.

Mike: I used to use the thickest strings you could get, they were like bass strings, 'cos I played bass guitar and I didn't understand these little thin string things, couldn't cope with them, y'know? So I'd put the huge chunky ones on, and I'd always drop me plectrums 'cos I'd be thrashing away. You could tell how good a gig was by how much blood was on it!

William: My first bass guitar I threw out at a Christmas gig as a raffle prize, hoping that someone might form a band with it, 'cos it still worked, it was alright, but it came back in pieces!

Mike: It was so crap they threw it back!

William: And people brought it back in pieces asking me to sign it. I was really sad, it had a bit of sentimental value.

Mike: They didn't want that trash.

William: When we toured in Poland, the small bands, we thought it'd be really hard for them to get hold of gear, but

they had better gear than us! Just before we signed to A&M we were doing gigs where the support bands had better gear.

Carl: Ask another question about modern times.

Royce: Who does most of the song writing?

Mike: Well, me and Carl have done the bulk of stuff recently.

Royce: Who does the lyrics?

Carl: I do the lyrics, and Mike does all the music.

Mike: So he's to blame for all the words, if that's what you're going to be picking on.

William: I wrote all the early songs that go boop-boop-boop-boop.

Mike: William was almost deaf as soon as we learned three notes.

William: Mike introduced the change in key. Change in key, and chords, and notes, and...

Mike: They'd go "What the fuck is that?" It's a chord! Never heard one of them before. Brilliant, ey? We can write a song now!

Carl: Before that it was all like little 3 or 4 note riffs. We'd try to keep the interest going with a lot of stops and starts and then speeding up.

Mike: We knew verse, chorus, verse, chorus, the only thing we didn't know was end. So we were like verse, chorus (etc.) until like 27 minutes elapsed and we got kicked offstage.

William: That was the same time as Carl had written a verse and a chorus, and he'd have to repeat the same lyrics over and over again.

Carl: Quite often I'd write new lyrics in the toilet before a gig.

William: We're going back into old times again!

Mike: Yeah, ask us a new question!

Royce: How'd you guys first get a record deal? Wasn't that Reception Records?

William: Yeah, that was Shaun Charman, the original drummer who was sacked shortly afterwards. He wasn't sacked for signing us to Reception!

Mike: It's possible though!

Royce: Are you sure? (laughter)

William: No, I'm not, but...

Carl: We had a really rough studio tape we gave to Mike Stout, who was in Leeds. He's in Spectrum now, Sonic Boom's new band. We gave him a tape 'cos he used to run a club in Leeds and we wanted a gig. We had no idea he had a connection to the Wedding Present. He happened to be their sound man, and went on tour with them to Germany or something, and the only tape they had the whole time they were there, by some fluky luck, was our tape, so they came back as like massive CUD fans.

William: They offered us a support slot at Leeds Poly, and before that Shaun had stopped me in the street, maybe I was wearing a CUD t-shirt, don't know how he knew me. Said "Would you like to release a record on our label?" I thought "WOW", 'cos that same fortnight we'd found out about the Peel session which actually came out afterwards. We'd recorded four songs for two singles on 8-track, intending them to be released on Reception, sent it to John Peel as a demo, and he gave us a session.

Carl: It came really quickly.

William: And it took four years for us to get anywhere else. **Carl:** We just kinda mucked around and things kept happening. We got Imaginary Records by someone bringing an Imaginary LP and I listened to it and thought it quite good, so I just rang them up at the number on the back.

Royce: What was the LP?

Carl: It was a Syd Barrett tribute LP, y'know, Imaginary do all those compilations. Maybe it was the Beefheart one, I'm not sure.

And we rang up and said "Could we be on one of your records?"

Royce: On the Kinks tribute, right?

Carl: We said we'll do anything, right. So he said yeah, do a Kinks one. So that was it, we rang up and asked, could we have a record deal, please? And he said "Yeah, sure."

William: And then he asked if it could be released as a single, so that was pretty good.

Mike: We didn't sign anything we him until the day we left.

Carl: When we signed to A&M, we signed a deal with them (Imaginary) to make sure they weren't fucked around by anybody in the future, 'cos prior to that we could've done

anything we liked, could've just given it to A&M, and they would have had nothing.

Royce: You let Imaginary keep all the older stuff?

Carl: Yeah, it was the only right thing to do.

Mike: They were a very nice label, cool guys, really nice, they treated us well, but y'know, we just had to move on from there, we wouldn't be here if we were still on Imaginary Records.

Royce: Who comes up with the new packaging concepts, like the "Map of the World According to CUD" and the sunglasses and the cardboard house?

Mike: We come up with bits and pieces of it, and then it...

Carl: The titles don't come from us, like the "Map of the World", that wasn't our idea, we just wanted to give away a map, 'cos we thought it'd be a cool thing to give away.

William: So I had to go buy one, and I left it on the train and I had to go back and buy another one.

Carl: But we hadn't done anything to make it "our" world. And the "House that CUD Built", we didn't build either, we just wanted to give away a little house, thought it'd be cool! But they made it the "House that CUD Built" for some reason. Sunglasses, I don't know who came up with that idea.

William: I think I might've done.

Steve: Ha-ha! Did you see? Someone's actually wearing them!

William: I think it'd be really good if our whole audience wore them.

Carl: Have you seen the record sleeve to that?

Royce: Yeah.

Carl: The painting I did of William Shakespeare is one I did at college.

Mike: You couldn't have seen that one!

Royce: Yeah, we got it on import.

Carl: They're releasing that one here, actually. Not for a while, but they will. But that picture was on my living room wall, and the guy I share a house with, I think he was tripping or something, and he was messing around and he glued the glasses on top of it. And when I came in that was on the wall, due to his sort of "freak out". It was really cool, for an accident, that was quite nice.

William: All the old art teachers who said you'd go nowhere, five years later they see the picture he painted on all the streets and in record shops.

Royce: So what are your impressions of the U.S. so far?

Mike: Haven't really seen much of it. We've been locked away in rehearsal studio or in A&M shaking hands.

William: You waste too much food, I think. It's hard to get over that, how much food is put out, and the idea of leaving food behind. We've been brought up on the idea of clean your plate, and it's difficult to do that here. Generally, everyone's been really nice to us, especially the record company.

Carl: It's cool, A&M records base in LA is really cool.

William: It's the old Chaplin sound stage, lots of old wooden buildings with hand prints in the concrete.

Carl: Now we're getting off on the tourist angle! In London, all the record companies are like big blocks, there's no flavor to them. Like this room here, grey walls and strip-lights and tables.

William: We've shaken hands a lot, which is generally what this tour's all about, to introduce us to the people that will be presenting us to the public. But everyone's been really friendly and jokey.

Carl: I don't know what they want us to do. In England there's been a slight bit of them expecting us to be different than we are. Like they've kind of signed up the wrong band.

William: We've been meeting people all day saying "I've heard you're a really good live band. These photos we've seen, and the stories about stage invaders and people bringing balloons, that's great! I really can't wait to see you tonight." I'm like "gasp" the pressure's on us!

Carl: It's all the big guys who've no hair and cigars have been saying this, so I guess you should ignore 'em.

Royce: A question I like to ask English bands is what you think of the press and how have they treated you?

William: Well, the NME's come around. After years of ignoring us and taking the piss out of us, they've become fans. Some of the staff members come to our gigs now just to enjoy them, rather than write something about us.

Mike: The two main papers have kind of a strangle-hold

over the business, we've got the NME and the Melody Maker. And there's lots of glossies coming out.

Carl: They're all owned by the NME and the Melody Maker though, aren't they?

Mike: A lot of the interviews are in pieces now, you're reading more about the guy who's written it than about the band he's supposed to be interviewing.

Royce: That's something I've noticed about all the British magazines. When they say "interview", they'll have a three page feature with five quotes from the band and the rest will be just useless information.

Carl: That's 'cos the cassette recorders break or they don't bother bringing one, or never even show up. I can't stand it. I'd rather read, um, do you get "Smash Hits" here? It's like a teen-y magazine.

Royce: Yeah, I've seen it, I know what it is.

Carl: Most of the features are like New Kids On The Block and things like that, but it's got...

Royce: Doesn't "Spiral Scratch" do good interviews?

Carl: Not particularly. 'Thing with "Smash Hits" is even though they've got a trashy angle... well, not trashy, but y'know, when they write about the music and the bands, they get told not to mention themselves. It's like a policy, don't tell what you were wearing, write down what they were wearing.

Royce: You're sort of seen as the "bohemian" end of guitar pop. You don't fit in with the scenes that come and go in Britain, you never have.

William: Yeah, that's probably why we've survived so long. We've not like, gone out and become the big band on the scene, and then been...

Mike: A lot of bands come up kind of sudden. Remember House of Love? When they first got a bit of press attention, they were looked at as the next Smiths, really hyped. Now all of a sudden they've really went down the pan. A lot of bands who are pretty good have kind of suffered, particularly because people are so fickle. Especially if you're in on the big scene, you go down with it as well.

Carl: There's a scene starting in England at the moment which I think we could be seen as kind of godfathers of in a sense, 'cos it seems like no one liked loads of the other bands.

William: Bands like Suede and stuff.

Carl: Yeah, like Suede, and even people like Daisy Chainsaw and Manic Street Preachers and that, I see.

All: I don't know about that! (As everyone gives funny looks to Carl.)

William: It's a scene of bands who all like to wear fake fur!

Carl: Because so many English bands for so long were really un-charismatic. They all strived to be as anonymous as possible when they do a gig, y'know? Heads down, and "uuuurrhh" when they're singing, and we've always been the opposite of that.

Mike: The difference is, Carl, whatever scene it is, is the band members are always trying to look like a more expensive version of the people who are in the crowd. Even like the Stone Roses, it's street wear. And what they're trying to get now is a sort of separation between the stage and the crowd, which is something we've always had, really. I don't think you'd want to go around dressed like Carl!

Carl: I'm dressed up right now, so...

William: Not saying we're loons, 'cos like...

Mike: It's like we've got both, y'know, we're always part of it.

Steve: We make an effort to dress up and entertain.

Carl: In England a lot of bands are tending to dress up more and put a show on when they just haven't bothered for years. Just like the whole character they put across on stage, like, "I'm playing a gig, but really I'd rather be home in bed."

Royce: So you're trying to project a definite image? Or what is the image you're trying to project?



Carl and his beautiful pink-vinyl jacket, complete with fake fur and embrodering on the back!

Carl: I don't think we've ever been definite, we're really noncommittal, which is a bit of a shame, really. The only thing we're committed to is being true to ourselves and having a good time. I think that's the commitment we have, to ourselves. I met a guy from a quite famous English band, and he was talking about how the band decided on an image, and then let one guy do all the talking, 'cos he'd formed the idea. I thought, that's completely alien to us, I couldn't do that.

Royce: It wasn't the Charlatans, was it?

Carl: No, I won't say who it was. Maybe we should be like that, but we're not.

Mike: Maybe we should be, but I don't think we should be.
Carl: This is what we wear on stage. (Shows off pink vinyl, fur lined jacket.)

Mike: No we don't, you do.

Royce: I want a photo of you in that jacket!

William: He hasn't worn it on stage yet.

Carl: I had it made for coming to America. It's nice, isn't it?

Mike: No. It sucks, as they might say.

Royce: I wanted to ask you, William, what's your connection to comics?

William: I was doing comics in the formative years of the band anyway, in the early days as well. I thought comics might take off, but I liked playing in the band, and neither of them could seem to get anywhere. But then they both did at the same time! But I've got no time for comics at all now. I made friends with people at Deadline and they put CUD

on for their first anniversary party in London, which was a terrible gig, but then that got me my big break in comics as well.

Carl: Those are the guys that did "The House That Cud Built." Jamie Hewlett and Phillip Bond.

William: It's great, 'cos we still keep in contact. We get loads of mentions in comics. Judge Dredd's arresting a Cud fan quite often.

Carl: Have there been any in American comics?

William: There was some in Doom Patrol, 'cos Jamie did some for DC.

Royce: You even got interviewed in Deadline. The thing with the jar of toenail clippings.

Carl: It was a huge jar of toenails.

William: Unfortunately, it was stolen. Why somebody would want it? They stole it at the Glasgow comic convention. Someone, somewhere, has got my toenails.

Mike: Did you sign them?

William: No, no.

Carl: There's like Blur's toenails and Senseless Thing's toenails and all kinds of people's toenails in there, some of the most famous toenails in England!

William: They're trying to get a genetic "fingerprint". They could reconstruct their favorite member of a band.

Mike: You'd get loads of paternity cases, won't you, from the DNA sample.

William: Make a clone of you.

Carl: Like Blade Runner, find out if you're an android by the GE codes on your toenails.

Mike: Yeah, the bar-codes. The bar-codes on your bum.

Royce: Well, I'm all out of questions that I wrote down. You've been so quiet there, Steve. Are you religious, you've got quite a big cross there?

Steve: No, I just like it. I've got a bible in my back pocket as well.

Carl: You've got that bible in your pocket? Oh, god! It's supposed to give you hope, it's called "Book Of Hope."

Steve: About the salvation. I sat on it on the plane, actually.

Carl: It says things like "Believe or Die!" It's meant to comfort people in moments of despair.

Mike: What was that program? "Drudgery and Death" That's what life is, drudgery and death. So I think Steve took it to heart and bought a cross. He was talking about a bit of the program and he said, "Oh, I don't like that. It's a bit morbid." And I said, "That's what life's all about, drudgery and death!"

William: The Jesus fell off his cross, and Steve's got the moral dilemma of whether to nail Jesus back on the cross or not! (laughter)

Carl: There was a wood Jesus on it, and one of his nails fell out, and he said, "Well, should I put it back in again? I can't put it back in again, if he's coming out, he must want to come off!" So I think we ought to bury him.

Royce: Sort of the resurrection!

Mike: Yeah, he came off and went running around!

Carl: It would be like massive bad karma for banging him in again. Really get shit for doing that.

Royce: So have you got anything to add?

Mike: Please come to our gigs.

Carl: Come to our gigs and buy all our records.

Mike: And then fuck off and die!

Carl: No, make your Wills to us! Don't write any of that stuff. (Ha,Ha) I don't know, really.

William: We've not answered any questions, we just rambled on about ourselves.

(And then they realize they've only got a short while left to hit Tower before the show, and off they go.)

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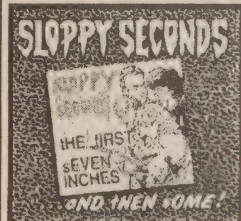
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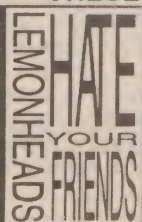
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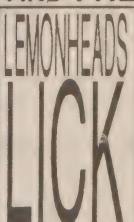


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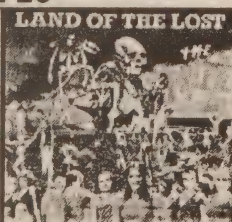
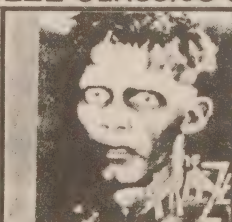
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THE THING founding and guitarist, Salvatore Canzonieri, is here interviewed on the eve of one of their latest CBGB's shows.

around Rockin' Rex, a record store in Westchester, NY, where all the Acid-Core bands have done live in-store shows."

Like the film creature of the same name, the band, THE THING, is an entity with the ability to transform itself into any form - both physically and spiritually - to become all things to all people. "No two people have ever described our sound the same way, each comparison has been wildly divergent, I think that's because of the way we write our music, which is more of a case where the songs are transmitted to us from somewhere else and we all wind up playing the same song without any cues from each other. Essentially, the songs write themselves."

"Another big influence on the scene is Von Lmo, who's doing a big comeback thing. He started, back in the late '70s and early '80s, almost every musical idea being taken for granted nowadays by bands. He's considered to be one of the top originators in rock music around today. He's back from the dead and ready to rip up the music scene again. We've been hanging with him lately, he even guest played with THE THING at shows."

Filled with passion and emotion, THE THING's hard-hitting, atmospheric music fits somewhere, in an otherworldly way, between Pink Floyd and Metallica. THE THING has a hard edge to their unique sound, with an explosive, post-punk, acid rock punch. "People have been calling us 'Acid-Core'." Their music shows a unique combination of diverse influences (ranging from Punk to Progressive to Psychedelic to Heavy Metal), which allow it to span over more than one genre - making their statement be multi-faceted in approach. "We're not so much influenced, as I'd say engulfed by music. I mean, you can be as influenced by music that you hate as much as by music that you love, as far as direction goes. We listen to everything from Slint, King Crimson, Gentle Giant, Monster Magnet, Eno, Von Lmo, Helios Creed, Slayer, Motorhead, Amon Duul II, Skin Yard, John Coltrane, Iggy Pop, The Who, Led Zeppelin, David Bowie, Alice Cooper, to Celtic, Classical, and Jazz music."

"We've been building up this 'Acid Core' scene here and in Europe. The Thing, Hed, Angel Rot, and other bands have been playing together with our own unique following that's growing with each show. We've been playing mostly outside Manhattan, but now we started doing the 'Acid-Core' nights in NYC, about once a month. We plan on hitting California after we tour Europe again. We're not a provincial band, we have intentions of being an internationally-based band. These 'Acid-Core' bands aren't part of the NYC Noiseband crowd, which is pretty much asleep right now anyways. And we're entirely different from that whole Seattle Grunge deal, our bands have been doing this since at least 1986, so 'Acid-Core' is at least as old as the Seattle scene. Although, I do think we take what Soundgarden and Skin Yard are hitting upon and put it in a place where the music has a culture around it, some adventure that has some mass-appeal to it. People say we're seamlessly blending acid rock with metal and punk with progressive rock, if you can picture that, I mean talk about Rorschach Test Music! Much of this Acid-Core thing is based

Heavily immersed in hard rocking, counteracting guitars that melodically provide a pounding synchronicity with their groove-oriented, yet intricate, rhythm section, they merge all this to become one multi-layered body of intertwining parts, rather than a multitude of fragmented pieces, very much like a human body. "We like to bring out our songs from a real deep part of our psyches, so far in that they're totally out on some inner-space trip."

THE THING's lyrics suggest to the listener that a choice must be made between spiritual "deadness" or "aliveness." "Our philosophy is basically that you can only get as good as you give, you have to give back to the world what you take out of it, there's no easy way out." The lyrics speak of the doors of spirituality and give clues to the secret of obtaining a life that is illuminated by the "Light." This Rorschach Test Music becomes all things to all people because it is different to each listener, each person has their own inner struggles and issues to deal with, so each hears a different message being whispered to them. This enlightenment can be obtained through years of struggle, but THE THING points to the door and prompts, if not dares, the audience to open it and go through. "How far one progresses in life depends only on one's choices made. We're the Electric Kool-Aid Rorschach Test, wake up in your own way, but wake up. Failure to go through the door is what failed the past acid generation. Ken Kessey wanted people to go through the door, not stand there stupefied in the doorway, blocking everyone else, too afraid or dumb to go in. Well, we pull people through, sometimes kicking and screaming, sometimes with smiles on their faces, and ours."

THE THING began their journey when it was created by Salvatore Canzonieri in late 1986. "I've been part of the music scene, both in America and internationally, since 1975. I've played in, managed, did art and press for lots of bands. I used to practically live in Max's Kansas City, the best



By Beatrice
Victors

club NYC ever had. I also DJed on radio and worked in and owned import/used record stores. Right now, I write articles and do research writing and graphic/illustration work. For a while, I was the Editor and a contributor to George Petros' EXIT magazine, the extreme art/propaganda magazine. Most of the time I do consulting work for different labels, bands, and magazines, doing research work and trend analysis for them, but it's a secret who for, I'm paid not to tell. I've been playing guitar for 17 years, starting out in an Alice Cooper tribute band, called Alice Cookies, in 1975. I was later in The Doom Patrol in 1980, an early hardcore band, and then in Crimson Gash, which was one of the first metal-punk thrash bands, in 1982. In 1986, I started THE THING. Right now, besides THE THING, I play in Electric Frankenstein, which I started with my brother, Donato, on bass, who's now in The Shadow Project. Jim Foster plays lead; he was the original guitar player for AOD; Dave Hodgeskin plays drums, he was in Earthpig before. Electric Frankenstein is a brutal pure punk band, mixing together the Stooges Detroit sound with the early California punk, like the Avengers, Weirdos, Negative Trend, and we throw in a little of that Australian Saints sound, too. Also, I play in two other bands - From Beyond, which is a total gloom/death/thrash metal band; and The Holy Spirit, which is a more gothic/industrial/dance type of studio band. I like to do as many things as possible. I love music."

After some personnel changes and personal spiritual evolvement, THE THING's final line-up formed, comprised of Sean Bolivar, bass and lead vocals; Doug Principato, guitar and vocals, and Andrew Nelson, drums. "We gave the people that used to be in the band that infamous Door Test, you know, pick the right door and you'll have all your dreams answered, pick the wrong door and you'll have certain death. Well, they picked the wrong door." Each member had traveled different paths that led him to take his part in THE THING body. Doug and Sean had played in the NYC progressive band, The Mad Tea Party. Doug later was in Melted Fish and Sean replaced Bill Paquet as bass for THE THING. Doug later joined THE THING to replace Jake Ottman on guitar. When Jesse Obstbaum, the original vocalist, had to be replaced, Sean and Doug took over as vocalists. Salvatore remained on guitar and Andrew Nelson remained on drums. Andrew also plays with Azalea Snail, on electric African thumb piano. He has also done some improv work with John Zorn. THE THING plans on touring in California soon, possibly playing the Rock For Choice show in San Francisco. They also plan on doing a lot of recording this year and in early 1993, a large European tour with The Shadow Project.

THE THING's records are available worldwide, from the UK to Greece, Italy, Germany, Korea, Japan, North Vietnam, and the US. They so far have an album with the old line-up on Contempo Records, called "From Another World"; a 7" EP on Noiseville Records produced by Tommy Victor of Prong; another 7" EP on Noiseville, "Weirdo Riding", produced by Kramer; a 10" single on Mint-Tone Records with the new line-up, produced by James Foster of AOD; and a 12" EP on Strange Fruit/Dutch East of their 1991 John Peel Session, which features a rousing version of Hawkwind's "It's So Easy". They are planning on releasing a 4 song CD on the Tinsel Doughnut label, and a couple of albums on other indie labels.

The band has toured Europe, and played with such great bands, as The Afghan Whigs, Happy Mondays, Antiseen, Bomb, Unsane, Royal Trux, and more, making them one of the many American bands better known in Europe than in their own home country, but they are fast gaining recognition here now too. Many members of bands came to see their European shows: Lemmy of Motorhead, Dr. and The Medics, and members of God, th'Faith Healers, Milk, Curve, and more. John Peel picked their session as one of his favorites of 1991 and it has been mentioned in the Hawkwind newsletter, Hawkfan. John Peel had them on his playlist for quite sometime before they arrived in London. "He really helped do a lot of groundwork for us, we didn't know he had been playing us at first. I met a lot of people in London who knew about us, I was very surprised. He even did a special featuring us, last December." With the Peel show endorsement, they have gained an extensive following in Europe.

THE THING has been receiving a lot of airplay in the area, playing live on some college stations. They're now getting press in America and Gerard Cosloy of Conflict Magazine even said in the Village Voice that Nirvana wasn't as good as THE THING. Even though they haven't had much press in the British weeklies as they should have, they have attracted many fans and turned the heads of several labels, including majors. Negotiations have been heavy but the band wants a label that will allow them the creative freedom they want. "We've been talking to major labels and indies, but we're treading very carefully and slowly. We don't want to lose what's taken us years to develop, on our own terms. Plus, we're an internationally known and based group, and that makes for special circumstances only some labels are capable of handling. So, until I feel comfortable with an offer, we are going to keep putting out records on our friends' labels." So, catch them while you can.





photo by AI

Barkmarket were interviewed at Bogarts on July 23 on the docks behind the club.

John Nowlin--Bass
Rock Savage-- Drums
Dave Sardy--fucking smart ass

Ted: So how did you guys start? Is it true that you (Dave) started as a one man project?

Dave: Yeah. It only started as one person simply because I was trying to put a band together and didn't want to wait until I had one. Started making records and tapes.

Rock: No one to play with.

Dave: This is true. I figured what better way to get a band going than to start putting records out and get a little noise happening and then people might go "Oh! I heard of that band. You have a record deal? Cool."

Ted: How long ago was this?

Dave: Eighty-six.

Ted: Did you record the first two Barkmarket LPs by yourself?

Dave: The first one was pretty much me and like two other drummers on two songs, and I played drums on all the rest of the shit. And the second one was basically John and I were playing together when we were trying to get drummers, so there were five drummers on the record. We kept going through them. We would do two songs and they would get bored and another two songs, and they'd like have another band and finally by the last song we recorded we got Rock in the band and he played on...

Rock: ...that Lou Rawls tune.

Dave: "You'll Never Find". Did you ever hear that? That Lou Rawls' cover we did?

Ted: No. You'll have to forgive me. I missed the first two albums.

Dave: That's cool. I want to actually do a single of it because it came out so great and nobody ever heard it.

Ted: So you will be re-releasing the first two albums?

Dave: They're coming out on Triple X on one CD.

Ted: When's that coming out?

Dave: January or February. It'll probably come out the same time as our next record on Def American. Part of the deal Triple X made was that they wouldn't release it with a big fanfare so people thought it was a new record. So they're just going to basically put it out, get it in the stores so it's like in the bin with our new shit. Which is decent. "Old Barkmarket material: Previously released. Only a buck and a quarter".

That's the name of the album. The title of the record. Uh... joke. Joke! (everyone breaks into mock laughter)

Ted: Did you ever play live by yourself, with tapes or anything?

Dave: No. I had a gig to do it and it never materialized.

Ted: What were you looking for in members for your band?

Dave: Thin and blond.

Rock: After he got the deal with Purge records he put one of those ads in the Voice that said "Band with major label deal. Looking for..." you know. "...must have 'the look'". (laughter)

Ted: You consider your soundman to be like a fourth member of the band?

Dave: That's why he's not here. (laughter)

Ted: What exactly does he add to the live show? And does he contribute to the albums?

Rock: Don't answer that, Dave.

Dave: Um. He's going to be co-engineering the next album.

Rock: He's great. It makes a huge difference having him with us.

Dave: Yeah. He's also really smart.

Ted: Does he add any extra stuff, or he just know how to make you sound live?

Dave: I think he's at the point where... With him being in on the recording on the next record we can get more into actually building things around, having sound involved, as opposed to us just coming up with a sequence of tapes and try to teach someone. He will have an active part in that, you know, by engineering it, so him doing more than just getting the sound to sound correct... I mean, there's so much going on with us live, all of us playing in different meters and there's a lot of weird shit going on. Rock's got three meters going on with his own self sometimes. So right now he's just trying to help us get that across live, which is great because we never had anybody to help us before.

Ted: So there's a lot more going on than it looks. I mean, it looks like you guys are just a three piece just cranking out the noise.

Dave: Well, that's what we are. But before that, it just looked like three guys up there making a wall of bullshit. So he's doing his job.

Ted: Is it hard for you to get shows, sounding like you do?

Dave: No. Well, I don't know. This is the first time we've really toured the States. I mean it all depends on having enough people know who you are, so the club owners don't go "What?". Even now we're playing for dirt fucking cheap, because no one knows who we are.

Ted: Yeah. I was wondering why you guys weren't the kings of the alternative scene by now.

Dave: Because we don't have tattoos and/or long hair and/or bowl cuts and/or hip hop beats and/or washy guitars and melodic sing-a-long tunes. How's that for you?

Ted: How did Rick Rubin hear of you guys? What's the story behind that? I mean, how does a big time major label guy going to hear about a band like Barkmarket?

Dave: Um... I don't even know.

Ted: What made you guys decide to sign with Def American?

Dave: They offered it to us. Actually it was a bidding war between A&M and Geffen, and we basically went for the lowest offer. We figured that the person offering the least would actually work the hardest, to make back their lack of investment.

Ted: And if you went with the people that offered the most, everyone would've said that you sold out.

Dave: Not only that but we would probably be able to survive, get lazy, and not be able to write good songs. Not.

Ted: Def American re-released "Vegas Throat". Doesn't that version have extra tracks on it or something?

Dave: There was one extra track on the CD and then they put out a CD single with like two more.

Ted: I was listening to that in a store and I couldn't really tell the difference between the two mixes.

Dave: The new one sounds way better. The Def American one sounds like the way it is supposed to sound. The Triple X one got... I don't know if it was the mastering or not, but there was no high end on it whatsoever.

Ted: What went wrong?

Dave: Somewhere in the mastering. The mastering plant said it was the pressing, and the pressing place said it was the mastering.

Ted: Do you think it was maybe the producer's fault?

Dave: Maybe. You dick!

(laughter)

Ted: So how come there are so many references to cutting on the lyrics?

Dave: Probably because I really like lame metaphoric usage, because I don't read. I just watch cable.

John: He watches the Knife Channel. Have you ever seen that?

Ted: No. I don't have cable. I'm too punk to afford cable.

Dave: I don't know. Are there a lot of references to cutting?

Ted: Yeah! There's like three or four of them.

Dave: How many total references are there on the album?

Ted: I haven't counted them, but...

Dave: I never thought about it. I think when you get into writing, this is stupid, but, you're always trying to not repeat your metaphors, but sometimes you do and you don't even realize.

Ted: You didn't know that there were a lot of references to cutting?

Dave: I never thought about it.

Ted: It was the first thing I noticed when I saw the lyrics.

Dave: "I cut that hemophiliac right to the bone..." That's the one that I know of.

Ted: Yeah.

Dave: That's the one that I know of.

Ted: There's something else with a knife. And then there's... I think it's "Pencil" that there is something...

Dave: "Throw knives at our feet" or something like that?

Ted: Yeah.

Dave: But didn't you ever do that? It's a totally different thing. You stand with a knife and throw it to miss your feet...

Ted: Or with your hand.

Dave: Yeah. It's just like a stupid game you play when you've been drinking and you're bored out of your brain. I thought more of it as a reference to that than actually cutting your foot.

Ted: It seems like there is a lot of thought put into your lyrics...

Dave: They do take time to write.

Ted: ...but the music is very flowing and moving also. Which do you consider to be more important?

John: There's no thought at all. There's like this factory in Nashville and we send off for sheet music and then we run it through a shredder and paste it back together. Then we say fuck it and make up something.

Rock: The music.

Dave: I think that the two are pretty much intertwined for me. But that's because I sing. Sometimes we'll write the song and I'll be thinking of lyrics while doing it, or other times I'll just come up with lyrics and these guys will just say "Oh, that sucks".

Ted (to Rock and John): Do you guys all have as much say as Dave does in the band?

Rock: I think that everyone has a say but I think that the final decision is Dave's. And that's the way it works. Do you agree with that?

Dave: We'll talk about that later.

(laughter)

Rock: He is the leader of the band and everyone acknowledges that.

Dave: That's why I get paid twice as much as everyone else.

Rock: We'll talk about THAT later.

(more laughter)

Ted: You guys do a few cover songs. What are your criteria for choosing cover songs? All the cover songs that you do, as far as I know, are pretty obscure. I mean, the only reason that I know that that song on "Vegas Throat" is a cover is because it says "Jimi Hendrix" after it. I don't know what the other one is...

Dave: "Backstabbers" is an Ojays song.

Ted: Before my time.

Dave: Yeah, it was before my time, too.

Ted: So how do you go about picking your cover songs?

Dave: John said "Let's do 'Backstabbers' ". And we said "Cool".

Ted: Wow. That's a real deep answer.

John: The truth is shallow.

Dave: Yes. Sometimes the people who speak the truth are even shallower. Um. I think all of us have been big Hendrix fans. One day we were just listening to "I Don't Live" and said we should just do this. I always thought it was a great punk song. Actually, I just read a review where someone reviewed the record and said they were surprised that more punk bands didn't ever cover that song because it is sort of a punk anthem, you know? And then again, if you're going to do Hendrix, you can't just do a Hendrix song.

Ted: Exactly. It's like why even bother.

Dave: I consider that we succeeded so that you would never know that it's a Hendrix song. I even took the liberty of adding a verse of lyrics. (laughs) which I'm sure Jimi wouldn't mind. He told me so before he died. "Dave, go right ahead". I also thought that you couldn't actually play guitar on a Hendrix song so I just de-tuned the entire guitar to a "D" and just let it drone. If you listen to it, it's just one note. What else are you going to do with Hendrix? Take a solo? I got a real good compliment from a real good friend of ours who is a real good critic of ours. Listening to the record, she goes "You know, I was laughing because you succeeded in writing a really stupid song. I think it's real cool". (laughter)

John: She has no idea it's a Hendrix tune.

Dave: She's like "It's great! You say one thing over and over again. Real fucking cool!".

Ted: Do you want the people listening to your songs to get a message, or some thought provoking thing out of the lyrics? Or is it more like creating a feeling along with everything else?

Dave: I think that once you set out to communicate a specific idea, you might as well just be talking at them. I think that if you're a great poet, the things that you're communicating might be very specific but they might be so specific and so incredible that they almost transcend the idea of what you're trying to say and become this emotional thing. A reading can be emotional or it can be like you just read it. So I think that the goal is to make something more than what you intended, which is, I think, the goal of any kind of art form. I don't know how you succeed at that, but I guess the whole joy, or pain, is trying to figure it out. Maybe that's a little grandstand. I'm certainly not trying to ...

Ted: So you consider yourself an artist, or an artiste?

Dave: I consider myself a fucking dorkus, who doesn't have enough money to pay my fucking phone bills, if anything. (laughter)

Ted: Who would you like to produce the new album?

Dave: Toadies.

Ted: Who's...?

Dave: I'm doing the Spongehead's record and they're like all-time heroes of mine. I think it's coming out on Triple X, which will be a shocker for anybody who likes Triple X stuff, because they're more twisted and Beefheart-like... They're like if Captain Beefheart and the Magic Band decided to make go-go music. That would be Spongehead.

Ted: Where are they from?

Dave: Brooklyn. They come from sort of the noise scene, which there actually is a scene of, as opposed to what we're doing, which there isn't a "scene".

Ted: Have you ever considered producers like Steve Albini, or somebody like that?

Dave: Considered them for what?

Ted: Recording an album.

Dave: (laughs) No. No. I could go into more detail, but I don't think your readers would enjoy it.

Ted: Go ahead. What are you, chicken?

(laughter)

Dave: Don't call me that, man. I'll hurt you. I got a swiss army knife!

Ted: OK. I take it back.

Dave: No, I mean, one of the reasons we work well together, or one the ways we work, is to just go in, with nobody in the studio. It's like why add more steps to the process? In my opinion, it's like, unless you're going for that idea like things have been duped so many times that the tape hiss is louder than the tune, which I actually appreciate and like, but I think adding a producer is sort of like that, so... I don't understand why more bands don't know how to make fucking recordings. It blows my mind. That someone will write a song and let somebody else fucking do it, you know? Take control over it.

Ted: I heard that you did the mixing of the new Trouble album. I didn't see your name on that. You didn't get credit for that.

Dave: Good. I hope not.

Ted: Why not? You didn't want to be associated with a metal album?

Dave: I don't think it sounds good. I sounds real bad. I'm really embarrassed by it.

Ted: Do you guys record live?

Dave: I think there is this whole aesthetic thing about going in and slamming out a live record, which is great, but I mean are you making the record to satisfy some "Wow. We can do it in twenty minutes" or "We did the record in 5 minutes! We didn't even care! We just went in and did it!"

Ted: That's one thing that always gets me is that you never know if the band is bragging or making excuses.

Dave: It's both. If it sounds great, then it's a brag. And if it sounds like shit then it's an excuse, and why not just put the time... I mean if you don't have the money, then great. We didn't have the money to do our last record. We did it just because I taught myself how to fucking engineer. So we went into the studio at night and did it for like basically nothing. Just went in from one in the morning until six-thirty. We were paying for the rate of the studio without an engineer, so it was like \$15 an hour, as opposed to like \$75 an hour, which is what you pay when you go into a normal studio with an engineer. So I recommend everyone learn how to engineer, personally. There should be no engineers in the music industry. No engineers, no producers. That's my opinion. (laughs)

Ted: So is this your first tour by yourselves?

Dave: No, we toured in Europe by ourselves.

Rock: We did Yugoslavia, where the whole audience was singing along to all of our tunes.

Dave: In Austria, too. We showed up in Austria in the middle of nowhere. Regal, Austria. We played in a slaughterhouse in the middle of nowhere. We were asking everyone in Austria: "We're playing a place called Regal. Ever hear of it?" "No, never." Wasn't even on the fucking map. We showed up and the local paper put this thing in the paper about how they had sold out the show and how there was going to be riots and the police showed up and everyone showed up because they thought that it was going to be this big event. So we got like three or four hundred kids there. It was great. Then we show up and, I guess because there had never been a show there before, all the kids went out and bought the record. We show up and there's all these people like screaming song titles and crying for us to play. I mean, there was this one girl in tears for us to play "?"

Ted: Did she take off her top?

Dave: No. Please. We're not on Amphetamine Reptile. (laughter)

Ted: Who've you been on tour with, so far?

Dave: We did two tours with the Pixies. One here and one in England.

Ted: Did you get along with the Pixies pretty well?

Dave: Yeah. They're great.

Ted: How did you get along with KMFDM?

Dave: They were also really, really nice. Really great people.

Ted: Do you find it weirder opening up for bigger bands (than headlining)? Does it make any difference? Because...

Dave: No. (to Rock and John) I don't know about you guys... It doesn't matter to me at all.

Rock: It doesn't matter. But it's kind of weird when it's sort of mismatched, like with KMFDM. Both bands agree it was a little mismatched.

Ted: How did the crowd react to you guys?

Rock: It could go either way. You never knew. Sometimes...

Ted: I mean when you open up for a band, a larger band, and not too many people have heard of you, usually people just ignore them.

John: I don't think we're quiet enough for them to ignore us. ? : What about some of the interaction you've had...

Dave: I personally get off on hecklers. I really love hecklers.

Ted: (laughs) No, you don't.

Dave: I do.

Rock: You're asking for it now. They'll be crawling out of the woodwork.

Dave: I don't care. In a situation like that, where you're matched with the wrong band, there's a bunch of people there who don't know you and want to see the band they paid twenty five bucks for, which is reasonable, if they want to see that band and not us, I appreciate it when they're like "FUCK YOU". Because, basically, we have the volume. All they have is their little voices. And we can hurt them a lot more than they could possibly want to hurt us. And I love it, you know. I've gotten into huge screaming matches, I got the entire audience chanting "FUCK YOU" right at us, in Canada, and it was beautiful. I guess it was in Detroit, which was with KMFDM's home town, the place was packed and there were all these hecklers in the audience. So I just picked this kid out, he was screaming "YOU SUCK". And I just pulled him up onstage, he was totally afraid, he thought "You're going to kill me", we pulled him up onstage and gave him a mike and let him curse us out while we played. He was just up there going "YOU SUCK", and we just kept on playing. "Here's your fucking mike, goddammit, go for it!" It was beautiful. And the crowd loved it. Then they cheer up and it's like "Oh! Those guys are cool!" There's a whole thing that goes on with these bands and the audience where like the audience is ...

Rock: They just need some attention. Just give them some attention.

Dave: And another thing is if three people in the audience are screaming "FUCK YOU", the rest of the audience is suddenly quiet because they're afraid to get into it. Like the hip-makers in the audience say it's not cool, so you'll get a whole crowd standing there, and then you know, afterwards we will sell like 20 T-shirts to people who were going "Oh, you guys were really great!". Then it's like "Well, then why did you stand there?"

Ted: How would you want the crowd to react to one of your shows?

Dave: I think they should do what they want. Not what they feel they have to do. I mean, when you go to a show, do you wait to see what everyone else is going to do, or do you just get into it? If I go see a show, if I'm into it, I'm going to throttle around.

GENERATOR

Generator were interviewed in Shawn's living room on June 19. Present were Megan (vocals), John (bass), and Hank (drums). Interview by Thrashead.

PHOTOS BY KATZ

Thrashead: How long have you been around for?

Megan: 25 years

John: No. Megan and I started this band about four years ago and the first person we got was Hank. We met Hank at a party and he was our first drummer, then we went through about at least seven to ten guitar player before we settled on John McCree who played with me in Don't No. John's been in the band about three years.

Thrashead: All of you have histories behind you, what are some of the other bands you came out of?

Megan: I started out with the Bleeders, it was the first time I ever sang in front of a microphone, then I went to Joy Ride, and then I ended up in Generator. I started that out. It's the first home grown project, instead of being asked to sing for a project.

John: The first band I played for, that ever played live was called Hail Truth and it was just a bunch of people I found through the Recycler. Then I made Don't No, then I played briefly for the Jack Brewer Band, and the Nip Drivers. During this whole time I did Generator, and then briefly I did Blood on the Saddle.

Hank: I started out in Con 800 which was a hardcore punk band which I started when I was 16 with Fletcher from Pennywise, and then it moved into Pennywise, I quit Pennywise, I got into the Nip Drivers, and then I tried out for Generator and played with Generator.

Thrashead: What are your influences?

Megan: Sex and drugs and rock'n'roll, no, too many to name. Blondie, the Damned, a lot of shit. Beatles when I was really young. Blondie, to the Tubes, to Bowie, to Blondie, to the Damned, to...

John: When I was young I was into the Doors but lately all I've ever listened to is like Mahavishnu Orchestra, and I listen to my friends bands, and I listen to Allman Bros. Really I listen to old stuff I don't listen to much new stuff, I not really much into the new stuff.

Thrashead: Like new as in the past couple years.

John: I guess I'm really prejudiced if I don't know the players in a new band I don't listen to them. (laughter)

Megan: You're like the Tin Man in the Wizard of Oz, we need to oil his gears.

John: Right, but I like a lot of old stuff.

Thrashead: Like?

John: Like obscure stuff. I like John McLaughlin and his work in Mahavishnu, and I like the Who, any powerful band I like.

Hank: My influences are Black Flag for sure, Minor Threat, the Damned, any good hardcore band. I do listen to new music.

Thrashead: Like what?

Hank: I listen to anything with any kind of substance. I'm a little bit easier on the new music than John is I think, definitely. I like Pearl Jam, I like Sonic Youth. I like a lot of the older Sub Pop stuff.

Megan: Sound Garden, Mudhoney.

Hank: Pretty much any band with some kind of melody, I'll listen to. I've got a million and one influences really, but I think the person that influenced me the most in my drumming was probably Bill Stevenson from All and the Descendants.

John: That's one new band I do like.

Megan: And we have to give them credit for doing our second demo, they did an excellent job on it.

Thrashead: Bill Stevenson produced your second demo?

Hank: Bill and Stephen over at Radio Tokyo.

John: In fact we practiced next door to them for a whole year and they were a big influence on our music, they would come over listen to us and help us out.

Megan: Even though we pissed them off.

Hank: Yeah, we woke them up, while they were sleeping, but it was still a good influence and it was a good thing for us as a band.

Megan: We drank beer not coffee. (laughter) (Talk goes on about Nirvana)

Megan: I go down on the record that I like it all and I could give a shit what's comes as top 40 and what came in, I never bought the CD and that's probably why I like it so much still. I love their old stuff I love their new stuff, I'll always like it. I like Nirvana and that's it. I'm not going to go on saying that just because they became popular and became over played and sort of sold out as some people would like to say. I still love them.

John: I think that they were a victim of the first band to be recognized. It didn't matter who it was they were the first band to project a sound that was some what acceptable and the radio stations raped them.

Thrashead: What do you think about this whole thing with Nirvana, them reaching number one and stuff. What do you think the implications for the underground scene will be?

Hank: I think it's great. I think it's opened the doors, I think the music industry is wide open now. What it used to be as a number one pop song is now blown out of proportion, it's nothing. The Michael Jackson songs and the Paula Abdul shit, it's blown out of proportion. You've got "Smells Like Teen Spirit" going to number one. It's not written as a number one commercial pop song.

Megan: It's unbelievable.

John: What I think is going to happen is this, it's funny how the industry comes around, but I think of it a lot as Van Halen's first album, when they came out with that it was phenomenal, they were breaking new ground. What happened was that you got a string of people who did the same thing and it worked for a while, the music evolved and it did something completely different.

Hank: People were looking for a new thing.

John: So what I think this is going to do is this is going to stage the ground for a bunch of bands who are going to do a lot of things like them, then we are going to see a new sound.

Thrashead: Do you think that the whole thing with Nirvana themselves is temporary, do you think they will be around in a couple years?

John: I just think that they are victims of the industry. I don't think they intended to do what they did. They strike me as guys that like the music and they could care less about making it big. (more talk goes on about Nirvana)

Thrashead: So your recording.

John: We're recording right now, in the midst of recording at a really nice studio in Hollywood and we will release probably a five song 7" and possibly a cassette to go along with it with a couple more songs. We've been working on it since January.

Thrashead: So you like to take your time with your stuff?

Hank: No, it not even a matter of money, it a matter of time that the engineer that we are using is busy with other projects and it's hard to get into the studio where we're actually doing the stuff. (We talk about the studio)

John: It's the same guy that did our last demo where we got airplay on KXLU. Our last demo was 16 track and we

only did cassettes right off the board, but this one will be vinyl

Hank: And it will be 24 track. It's a 7" ep coming out on Theologian Records sometime in August. Which is the same label that put out Pennywise, who will be putting out a War Called Peace, and which will be putting out Prop 13

John: It want to talk a little bit about the local bands. There is a lot of local talent that people might want to hear about. Right around here in the South Bay this is where Black Flag and Descendants and all those bands came from and we have Generator, we have Pennywise, we have Prop 13, we have Concrete Shoes, War Called Peace, there's a lot of really talented bands out there

Thrashead: So do you think the South Bay has been largely ignored for a while?

Hank: I think it has very much so.

John: What you have down here is this is suburbs, where it's very hard for a band to do anything, because you have the authorities cracking down on you, such as studios and so forth. It's not like a city where you can get away with stuff and work

Megan: You got fucking yuppies

John: We're in yuppie ville

Megan: The fact of the matter is we have gotten ignored for years and it's just now coming to the surface again. I've got something to say, our fans are loyal

John and Hank: Definitely, they are

John: The gig we played tonight there are two people I can think of that were at our first show and almost everyone since. It's pretty nice to have those kind of people. Every show

Thrashead: It seems like, at least to me, the hardcore scene went through a really bad lull for a while, like in the late 80's

John: I think that with the art stuff coming out, with the English sound, with the Seattle sound happening, I think that there wasn't a lot of original bands. I think people were looking elsewhere for directions. When we came out, Hank and I knew exactly the first night I met Hank, I'm all "Hank, I've got some songs we'll try to get one down." He laughed at me and said, "John we are going to do five or six." We clicked like bread and butter and we knew exactly what we wanted to sound like. So musically when I say, Hank, the light is red, he stops, and when I say go... I mean we click really well and that's the basis of our band. We have bass and drums carrying the rhythm in our band, and we have a guitar player who we let go out into left field and she's out in left field too so we have a lot of harmony happening between them. We try to pull it all together, with having a female it sort of softens us up and we like that, that's why we got her.

Thrashead: Do you think the hardcore scene is coming back, I've noticed that there is a lot of new hardcore and thrash bands, a lot of old Cathay people seem to be coming back and doing a lot more stuff.

John: There was that show about a month ago, we saw a bunch of bands play and what it was a lot my friends who were doing new bands that had done old bands that were hardcore. For example, Therapy was Dave Frapier's band who before he was in Dry Entry and they were like an unknown Venice band who were doing hardcore in the 80's. Of course Entropy played and then Nick, the drummer from Entropy plays guitar in a hardcore band.

Thrashead: Defects

John: Yeah, Defects. So we have the same players, but doing different things.

Megan: It's incredible, Bad Religion, Social Distortion, and Faith No More are all on KROQ

John: You what I say to that. I say great. That's the way it should be. I got into this thing in late 1979 and you didn't hear that on the radio. It was really violent. Back then what I heard is violent and it was not accepted, and I'm proud that these guys after working... Jesus it's been 13 years, if they want to make some money, more power to them. Because they've gone through hell

Megan: The unbelievable thing is that punk rock which used to be so fast to the ear is now acceptable and people like it.

Hank: And the fashion and everything, I used to get beat up in school when I was a freshman in school for being a punker. Beat up!

Megan: I got kicked out of high school for it.

Thrashead: Now yuppies look like punks. I see these women I work with, and I'm like, I remember when punk females used to do that and that was it!

John: It just goes to prove that we were ahead of the times and need to continue looking to be ahead of the times, and that's what we hope to do in Generator. We're like a power rock band, but we try to cap it off with having some good harmonies. We don't really hear it out there. We're almost like a metal band with a chick singer and you don't hear it out there.

Thrashead: Do you get a lot of people that classify you like that?

Hank: It real hard to classify us.

Megan: They don't classify us as metal at all.

John: When we got signed, our label classified us as punk rock blues so we took it as a compliment.

Thrashead: (laughter) That's a new one, that's a good one.

Megan: Keep away from that metal thing, we aren't metal.

Hank: We're not metal.

John: But it is an influence on us, our guitar player is into it.

Thrashead: Yeah, you can tell in John's guitar playing he has some metal influence.

Megan: He listens to a lot of Hendrix.

Thrashead: A lot more melody, he like the crunch, but he sticks with a lot of melody. He did that in the Nip Drivers too.

Hank: Yeah, you're right.

John: There's one other band I want to plug. We had a guitar player, when we had a falling out with John, he quit briefly. We got a different guitar player named Neal who fit in perfectly with what we were doing.

Thrashead: Oh yeah, Spinning Ceilings. I saw them recently they were really good, they have more of a pop edge to them.

John: I really like his playing and they have a good band and that one of the bands I like. I go and see them.

Thrashead: Any closing comments, anything you would like to say before I wrap this up?

Hank: Yeah, we're going to take the world by storm.

John: Look for our record.

Hank: It will be out on Theologian Records and it would be out hopefully by August.



DUANE DENISON:



The Guitar Lizard

Interview by
Dan, Kirk and
Lance.
Photos by
Lance.

This is just our little way of trying to give one of the most under-rated guitarists in the world a little respect. Life isn't fair, but we sure are doing our damndest to be sweetie-pies to our favorite bands. Now pay attention, doorknob... -Mr. Druff

Duane: ...we're gonna talk guitar here?

Dan: Well, we're not gonna get really technical or anything.

Kirk: I don't think I've read a good Jesus Lizard interview where they get into any part of your playing or anything like that, so...

Duane: Ok.

Dan: When did you know you wanted to play?

Duane: Oh, when I was a little kid, my sister had a guitar. She was taking lessons... I used to play on it when she wasn't playing on it.

Dan: Acoustic?

Duane: Yeah, yeah. I took piano lessons when I was a little kid. And then, uh... guitar was just a much cooler thing, y'know?

Kirk: How old were you?

Duane: 12.

Dan: Did you enjoy piano at all?

Duane: At first, but then it got to be tedious. But 12 was like the year... like smokin' cigarettes, playin' guitar...

Dan: ...buyin' records...

Duane: Yeah... well, actually I had bought a lot of records before that. Yeah, that was it. I think a lot of guitar players do the same thing. "Puberty".

Kirk: What records were you buying around that time?

Duane: Well, let's see... You gotta remember, I'm an old guy. Um... Let's see, Humble Pie... uh, what else was popular at the time? Jeff Beck... Robin Trower...

Kirk: Do you still listen to any of that stuff?

Duane: Not really, no. It's funny how that stuff seems to be coming back. A lot of stuff that people seem to call "alternative" just sounds like '70's rock to me. Kinda sad.

Dan: Pearl Jam makes me really sad.

Kirk: I keep saying to everyone that I don't think the Jesus Lizard will ever record a "rock" song, with those mechanics...

Duane: Hmmmm... A lot of our stuff, structurally, is pretty traditional. You've got verses, a chorus, middle 8ths, whatever. But the stuff that fills the spaces is... different. I think a lot of bands miss the point, you gotta have dynamics in there, your loud and soft parts, you gotta have a variety of textures... you can't just club people over the head with power-chords constantly, like some bands seem to do... especially in California, I'm sad to say. It's like power-chords and lead... nothing in between, no textural parts, no tricks, no unusual things.

Kirk: So you put a lot of thought into your playing?

Duane: Yeah. I played classical guitar for a long time. I thought I would adapt that to the electric guitar but it didn't really work. But I learned a few things. There's a lot of stuff that's kinda artsy, avant-garde stuff written for classical guitar that a lot of people never hear, and that's the stuff that I really like... weird stuff, composers that people don't really hear too much of. This guy from Japan, Toru Takemitsu. He doesn't play guitar, he's a composer... and Hans Vernahenze (sp?), he's a german composer. When you try to adapt that stuff to electric guitar, a lot of it doesn't sound good. So I fool around and try to come up with chords that sound unusual but still sound good when you crank 'em up LOUD, sound good in the rock context.

Kirk: I've heard a couple of guitar players tell me that the stuff that you play is very untraditional and that they aren't sure how to approach it.

Duane: Well, maybe it is, but it's not so complicated that I can't have a few drinks and get up and play



it, y'know what I mean?

Dan: I'm intimidated by sitting down with one of your records and trying to figure it out. A lot of records are so easy to figure out. I've tried to play to your records, but more often than not I'd end up getting stuck and really frustrated.

Duane: Yeah, it might be tricky... Hell, some of the songs we don't play too often, even I can't remember them anymore. I dunno, you just gotta come up with what appeals to you personally and just try to get it across. My favorite guitar players are all old guys, like Robert Fripp (sp?), Steve Howe, Danny Gatton (sp?), guys like that.

Kirk: Do you think a lot of your more experimental, avant-garde stuff showed up more in Cargo Cult than in Jesus Lizard?

Duane: Yes and no, but it wasn't very successful with Cargo Cult. Actually I've been doing some stuff here and there in Chicago apart from the band, like background music for some experimental films, and I might be doing something with Chris Connelly, who played bass in Ministry. He's got a solo album that I think just came out, but he's got another one that he's

much every song. We have a new album that's coming out in October.

Kirk: It shouldn't sound too bad, judging from the songs we've heard at these shows.

Dan: Very strong songs.

Duane: We've been playing 'em all weekend here.

Dan: Do you and Sims suggest things to each other? When you write a guitar piece, do you tell him what to play on bass or do you guys just trust each other?

Duane: Sometimes, yeah... and vice versa. A lot of times I'll be at practice and say "Hey, I've got this new riff, check it out." Then it's either "yay" or "nay". We trust each other pretty well. We hash it out pretty good, in the studio especially. We are NOT afraid of criticizing each other. I think that's good. I've watched other bands record in Chicago, and it amazes me how some people surround themselves with yes-men, they don't want to hear anything contrary... and they end up with some pretty lousy records.

Lance: Can you name some? (laughter)

Duane: Uh... I don't want to.

the head a few times...

Dan: No wonder he acts like that.

Duane: Yeah.

Kirk: So what's it like playing with David Yow in front of you going 100 miles an hour?

Duane: Um... I've gotten pretty good at figuring out where he's gonna go. Whenever we play, I look at how big the stage is, kinda figure out where I'm gonna stay... I sorta wish I was on the other side because the headstock (which is pointy and made out of a very hard substance called "metal") points right at him. But I don't have to watch him near as much as I used to. I like having somebody like that in the band, 'cause he's such a visual focus.

Lance: Do you guys ever have to... corral him?

Duane: From time to time, yeah. For a long time, he used to always step on or kick over Sims' effects... I think he only has a RAT distortion pedal... he was constantly breaking those things, so we were like "You dumb motherfucker, stay away from this side!!!" I don't use any pedals. At first I had a digital reverb 'cause I like that '50's "slap" kinda sound, and the first



gonna do and I think I might do something with him on that. I pretty much do the really outside stuff on my own, because a lot of that stuff takes special preparation and trickery, and uh... (gestures towards members of the audience) when you're playing in front of a group of impatient, drunk, drug addict, sex addicts, (laughter) they want it wham-bam-bam.

Dan: I thought I heard some fusion on the Cargo Cult album, but I never hear any thing like that in the Jesus Lizard stuff. Were you listening to guys like Scofield at the time?

Duane: A little. I really wasn't trying to sound like that. That record really wasn't very focused. I think with some bands, every song sounds the same, but in the case of that record, I think there was too much variety. It comes across as convoluted. This band is a lot more focused.

Dan: Yeah, the new songs seem really consistent with the Goat material, which is my favorite. I thought Goat represented a big jump, were you guys doing anything differently when you wrote that album?

Duane: Yeah... We actually started this band in Texas, and the first EP (Pure) comes from that. The second record (Head) was written kind of separately, mostly by me and David Sims. That's when I ended up in Chicago, so Goat was like... organic. We were all living in one house at the time and those songs just kinda came together. We would sit around with acoustic guitars and a metronome in the living room and just sit there, "click click click". Everybody was in on it on pretty

Lance: You seem pretty honest, you can-

Duane: No, I don't want to.

Dan: What about your guitar? You never see those, never. It looks brand new. (Duane plays a Travis Bean which is mainly made out of aluminum and looks very odd)

Duane: You don't see 'em around here, but they're all over the mid-west. It's 15 years old, but it's got a custom paint job. I've got a couple of 'em, actually. They only made 'em for about five years.

Dan: Do you have a Kramer? (Kramer also made a guitar using aluminum)

Duane: I had one of those.

Dan: How do they compare?

Duane: They're just not the same. I didn't like it. Travis Beans... it's funny, they were marketed originally as country guitars, but most country players are very traditional, so they never really got off the ground.

Dan: I've heard they're really good for slide. The guy from Jonestown has one, but he only uses it for the songs with slide in them.

Duane: Yeah, they just have that great metallic ring, but because they're so heavy, they have a lot of sustain and body to every note. It's just perfect for the way I play. With a vintage Hiwatt half-stack, to me it's just... glorious.

Lance: Have you ever hit anybody with your guitar?

Duane: Uh... not on purpose. (laughter) I've clipped Yow on

time we tried it, I can't remember how it happened, but he just ran and got all tangled up and pulled it right apart... (laughter) so I said "That's it, I won't even bother anymore."

Lance: You guys seem to have complete control of what goes on though, the way you start off songs...

Dan: ...while Yow is still talking about how he cut his finger, or his tattoo...

Duane: Oh sure, yeah... because if he were left with his own device he would just ramble on and on and on. Sometimes it's funny, sometimes it's interesting, but sometimes it's just... you know. So when he starts going, we just count off a song.

Dan: He doesn't seem to mind, though...

Duane: No.

Kirk: Was Cargo Cult your first electric band?

Duane: No, I was in a band in Detroit called Bill's Corpse. This was around '82, '83. That was a great band, it really was. These guys'd had this band for a while, and I just joined it briefly. I think I was kind of a novelty to them 'cause they were like Detroit "street" guys and I was still in college. I didn't stay with them too long. But I was in bands in high school and even in jr. high, before I got into... "esoteric" stuff.

Lance: When did you start taking music seriously... or have you always?

Kirk: Or do you ever?

Duane: It's almost the ONLY thing I take seriously, really. I sure don't take myself seriously. I think a lot of people lose

touch with why they started playing in the first place, when they were kids. I think for me, as with other guys I'm sure, it's kind of a substitute for the attention you got from playing sports. Like Little League and stuff like that. Just being a dumb kid, I wanted to be a baseball player and then I got to the point where I realized that I wasn't very good. So I thought "Well, what can I do to make girls notice me? What can I do to show off? What can I do to have a built-in social thing?" And it's like "Play guitar and be in a band!" And it works! (laughter) I think a lot of musicians, when they start taking it too seriously, they lose touch with... why did you ever start in the first place? To have fun and be with people, use it as a way of getting across with people.

Dan: Did your parents encourage you to do this for a living?

Duane: No. To a point, like a lot of parents enjoy seeing their kids get interested in something... keep 'em out of trouble, that kind of thing. But when it becomes obsessive and you spend all your time doing it to the exclusion of other things, naturally I think they get kinda apprehensive. But I still call 'em from different cities. I called my dad today, it's Father's Day, "Hey dad, I'm in Hollywood."

Dan: They accept the whole thing?

Duane: Yeah, I think they've just gotten used to it. I'm sure they'd be happier if I was a mailman.

Dan: That's what my parents wanted me to be! (laughter) Well, that or a lawyer...

Kirk: What were you taking in college?

Duane: Music, of all things. I had a scholarship for a while. Then I took some time off and laid back and finished. This was in Eastern Michigan University, they had a guitar department there. The professor, Nelson Amos, was really cool. I didn't have to play a lot of the really boring traditional stuff. Once I got to a certain point he let me pretty much play what I wanted. That was fine with me.

Dan: Has Sims studied music?

Duane: A little bit here and there. He started out pretty much self taught. With Scratch Acid, I think he'd only been playing bass for a couple years before that band. I think he's taken a few classes here and there. But no, he does it pretty much by just listening, keeping his ears open.

Kirk: My girlfriend seems to think that the drums follow you a lot, to create this bigger sound. Do you work with Mac a lot?

Duane: Mac and I play together quite a bit, just him and I. But I think if anything, I play off the drums.

Kirk: Really? He's an amazing drummer.

Duane, Lance & Dan: Yeah.

Dan: Have any songs been written around a drum beat that he came up with first?

Duane: Um... not yet. We've had a couple things where he's kinda come up with something but I don't know if anything ever came of it. I would like to see that happen, actually. But then again, I think there's a lot of that where, for instance somebody programs a beat, and then they drop some samples on top of it... which I hate, let's talk about samples. (laughter as Duane suddenly becomes far more enthusiastic about the interview) Ok, here's what I think: Making music is a basic, elemental, human activity. People have been doing it for as long as there have been people. As long as there are people, somebody is gonna bang some rocks together, somebody's gonna sing or try to do something... Eventually they'll develop their tools and make their instruments, that kinda thing. And that's the way it should be. I'm not anti-technology, but when it gets to the point where someone's so-called "new" album or "their" music is nothing but someone else's programs, samples of someone else's music that they invented, that they created... that's so sad! What's wrong with people, can't they invent their own melodies, bass lines, chords?! What's so hard about it?! It sickens me.

Kirk: Yeah, you guys are such the traditional line-up...

Duane: Sure, guitar, bass, drums, vocals. And I know for a fact that there are people who consider that "retro"... because there are no samples, because it's not completely antiseptic as far as the recording quality and all that. God, it's just so fucked up. It's just sickening. You turn on the TV and you see the singing group En Vogue, they were on Saturday Night Live a couple of weeks ago, and it was obviously canned. Maybe the one lead singer was singing, but the other ones were obviously taped.

Dan: But what do you expect? Groups like that aren't about music or even singing... they're just supposed to look good on MTV and shit.

Duane: Yeah, and the tradition of that even goes back to the original rock 'n' roll like Fabian and people like that... No one really knows if he sang those songs, it was just a cosmetic

thing. The tradition of someone not singing or playing on their record goes back as long as there's been commercial oriented rock 'n' roll. But music is just such a basic human activity, and when it gets to the point where the ONLY reason people do it is to make money and they'll do anything they can to make money, is just so bad. I mean hey, all things being equal, it's better to have money than not to have money. And when you're touring and busting your ass, it's good to make some money, it's a reward. It validates what you do, but on the other hand, when you get to the point where it's like, "Ok, we gotta write 'this' kinda song because it'll appeal to 'that' crowd, and then we gotta write 'this' kinda song..." Stop. Just stop, don't play anymore.

Kirk: I actually heard that you guys were being approached by a couple of major labels.

Duane: Yeah, and we kinda blew it off. We went out to dinner and talked and that was it. We really didn't even pay much attention...

"A lot of stuff that people seem to call "alternative" just sounds like 70's rock to me."

Dan: What turned you off?

Duane: We've just got such a good deal with Touch & Go. They say that it wouldn't be the case, but whenever you're dealing with a major label, your overheads are automatically higher all the way around. So in order to make as much in royalties as we do now, we'd probably hafta sell ten times as many records.

Dan: And you're sure that wouldn't happen?

Duane: No. [it wouldn't happen] It'd be a fluke. The way things are going for us now, we're still kinda growing, things are getting better... If a perfect deal came our way, totally flawless no-fault thing with a big advance and all that, it'd be hard to say "no"... That's something else that's happening now that's kinda bothering me. Obviously with the success of Nirvana, a lot of bands are kind of inspired to try to do that sort of thing. It's getting to the point where the majors are signing everybody, they're signing EVERYBODY. They're signing bands that sell a fraction of what WE even sell. They're just putting stars in their eyes and "puttin' all kinda crazy ideas in their heads..." It's sad.

Lance: How long do you think that's gonna last?

Duane: A couple more years. It's almost like, if you remember a few years back when punk rock started, then it kinda went under, then it was like Talking Heads, Elvis Costello, where it was that kinda format, but it was more popular and it actually got on FM radio. The majors are saying that what's happening now is the same thing as then. Because of the success of Nirvana, they've realized that they really don't know what's going on, and so they're just desperately signing anyone who they think would have a chance of repeating that success. Look at the indie bands... there's still a lot, but look at the ones left who are still fairly vital, doing good stuff and are out there working a lot... Who's left now? Fugazi, Melvins, us... [I say the Cows and I would say Slint but I heard they broke up] Everybody else is getting picked up.

Dan: The Melvins are going to sign with a major soon...

Kirk: Sounds like it bothers you.

Duane: It does and it doesn't. Y'know? I mean... I don't care what other people do.

Lance: What's the worst thing a major label could do to a band's music?

Duane: They would just put a lot of pressure on you to come up with a hit. That's what they want, they want a song that's going to get on MTV and get on the radio and stay there a while. I can just imagine... They loan you this money for a demo, and then you give it to them and they're like "Well, there's really nothing on here that we think is gonna chart... start over." Then you go back and spend another \$50,000. Bands spend ten times as much on their demos as we do on our albums. It's ridiculous, you don't need to do that.

Kirk: Do you like the sound on your albums?

Duane: Yeah. I think for guitar and bass and drums, if you've got decent equipment, you don't need a bunch of EQ's, you don't need to spend months getting all that stuff right. Just get the right microphone and put it in the right place in the right room... and RECORD it! You don't need all that other stuff!

Lance: You played with a drum machine before.

Duane: Yeah, unfortunately.

Lance: You didn't like the drum machine?

Duane: No.

Kirk: Yow doesn't like that record at all either.

Duane: Yeah. We still play maybe two songs from it.

Kirk: I like those songs, too.

Duane: Yeah. I always try to stay optimistic though. I think the best is yet to come.

Kirk: And what do you think the best yet to come is for you guys? How's it gonna get better for the Jesus Lizard?

Duane: Oh, I dunno... On the one hand you want to be able to say "Well, we'll progress, and grow, and evolve" and all that, eh, no you won't! We'll probably just keep doing the same thing, just differently. Like with myself, personally, I practice all the time, by myself a couple hours a day... and I never get any better, I just get different. I have to practice just to stay the same.

Dan: Since when? How long has it been since you peaked?

Duane: Years! I dunno, if I could lock myself in a room for eight hours a day I'd probably get better. I think you just develop your ability to the point where you can get your ideas across. Obviously for some people, that doesn't take much. But if you

wanna get something across that's maybe more idiosyncratic (whew!) or personal... That's the thing. You figure you listen to a lot of music all your life... no matter how much you learn or what you know about music, there's just some songs or

some things that really touch you in some way and you can't figure out why. Maybe it reminds you of some childhood memory, maybe it reminds you of something personal or something... I think the thing to do is to just try to get in touch with those feelings and... Oh man, listen to me... and bring 'em out, come up with your own thing to bring those out. And maybe you can do the same for other people. But without sampling movie dialogue over a programmed beat.

Kirk: Do you ever get upset, do you sometimes get a sound and feeling you want but the band works against you?

Duane: A little bit, yeah. But we usually hash it out in the studio. We're not afraid to say to each other "I really hate it when you do 'this'" or that kind of thing.

Kirk: Do the lyrics ever interfere with something you're trying to get across?

Duane: Umm... maybe here and there. Actually there was a song we did tonight that's gonna be on the new record, and I really didn't like the lyrics. We were possibly gonna make a video for it and make it our track for the Nirvana split single that I'm not sure is gonna come out now. I said "Man, this is a waste of time, they're not gonna play this. If the whole idea behind doing this is for the publicity and stuff, then why put something on there that nobody's gonna wanna play?" And everybody else said "No, they'll play it." So I said "Ok, fine" and never said anything else about it. But other than that, it doesn't really happen.

(loooooong pause because no one can think of a good question)

Duane: ...Something else that's been bothering me; New Trends In Music That Bother Me...

Dan: ... by Mr. Duane Denison.

Duane: Everybody's doing soundtrack type things these days. In the old days, you would have a composer. They would write the music. Then, the arranger would arrange it. They would get an orchestra or a group, and they would play it. Nowadays, you get one guy like Van Gaels (sp?) or Danny Elfman, and they do the whole fuckin' thing themselves, at home, programmed. Also, it's gotten to the point where certain types, styles of music are permanently ruined because people just associate it with certain settings. For instance, you can't play beatnik jazz or a kind of more remote be-bop from, say, the late '50's, to the average person without them going "Oh, private detective music, cool." And... I'm getting too obtuse here... the atonal idiom of the 1930's has been so misused to the point where if I was to play a Shernberg (sp?) string quartet, people would say "Oh, sounds like horror movie music." These different styles are totally ruined just because people associate these visual things.

Dan: Well, how far back does this hatred of soundtracks go?

Duane: Like the last 20 years. And nowadays it's not even a soundtrack, it's a collection of songs... and they try to make a hit out of it. Like the stuff Prince does.

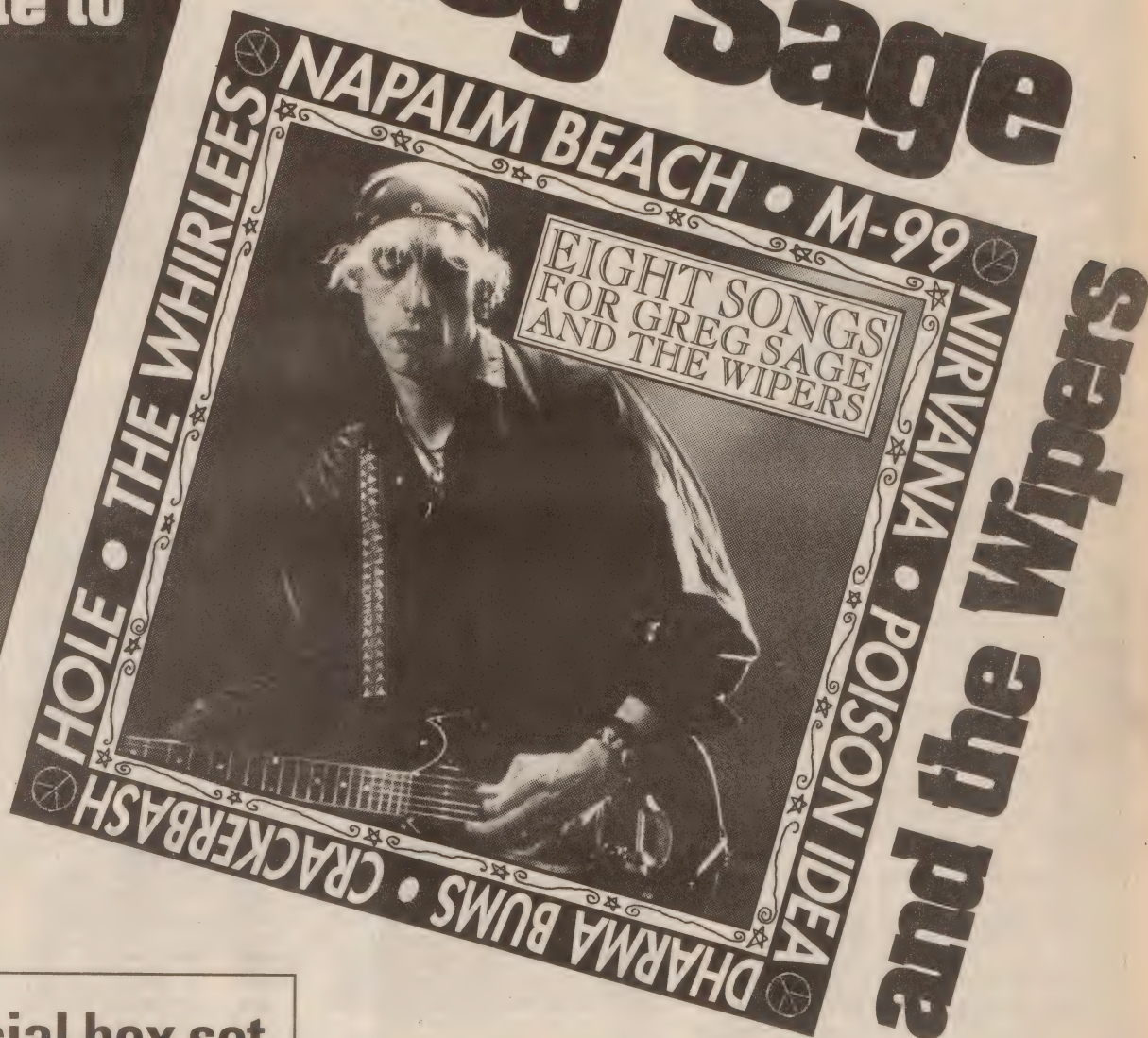
Lance: Who do you think was the last great composer?

Duane: Oh, there's still some... one guy that's living right now, (first name pronounced "air-voe") Part. [pronounced "pairt"] He records on ECM records. But the greatest living composer I'd hafta say is... I can't remember who's dead and who's not...

John Cage. Let's get an american in there. John Cage or Johnny Cash, take your pick. I think I gotta start breaking down now...

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FRANTIC PUZZLE

Frantic Puzzle is a positive rap band from Orange County. Recently, they played in Anaheim at a "Rock Against Racism" gig with other anarcho-punk bands. Frantic Puzzle have 3 rappers which are: S-Wild, K.I.C. (Knowledge In Control), and J.D. (Justice Deliverer), along with DJ Davy Dave. Their music is really good and they give a lot of energetic power to the audience. So check them out when you get a chance.

Interview and photo by Jae

"Pretty much punk bands are like rap bands cuz you don't really sing - you scream and talk and you yell to get your frustration out." - KIC



Jae: Let's start this off with a short history of your band.

KIC: S-Wild and JD were together around '89.

JD: That was back in high school, we went to high school together.

KIC: They had their group, it was called Unified Souls and I was a solo rapper at the time. I was with a DJ called Red Madik. He asked me to listen to their the Unified Souls tape. OK, I checked it out and...

S-Wild: We heard his tape when he heard our tape. We liked his music and we liked his lyrics, it was the same trip that we were on. Red hooked us up and he got us to meet together and talk about what we were doing.

JD: We had a couple of free style sessions at Red's garage. And we just hit it off and from there, Frantic Puzzle.

Dave: The way I came in, Red the DJ at that time went to another rap group which he was working with, they were called BHC. They got a record out and Red joined them. That's when I told these guys I want to hook up with them.

Jae: How did you guys get the name Frantic Puzzle?

KIC: Me and S-Wild came up with the idea when talking on the phone. We just brought a thesaurus out and

JD: The best crowd ever.

Dave: Word!

S-Wild: It was a dope!

Jae: So how was it by playing with punk bands?

KIC: It wasn't really hard at all. Everybody was in the same mental wavelength.

S-Wild: I love slamming! (Laughter)

KIC: It was kinda easy cuz we pretty much had some things to say. And pretty much punk bands are like rap bands cuz you don't really sing - you scream and talk and you yell to get your frustration out. You know what I'm saying?

Jae: How was the response from the audience after that show?

S-Wild: I'd say it's the most positive response we got and that says a lot about the Hip Hop scene in Orange County. Because, to me, a lot of people in Orange County is just front and faking the funk.

Everybody: Word!

KIC: This was probably the best response as far as positivity goes. And as far as props, props is a respect, letting people know that you guys are good. As far as people agree on what we had to say, when we were on

stage and liking what we do, that was probably the best response we ever had from any crowd. Even though I was sick as a motherfucker that day.

Jae: You had a cold or something?

KIC: I had a 24 hour flu.

Jae: How do you think that racism can be dealt with?

JD: Awareness, we have to know it's there. Education! Organize, organization...

S-Wild: I say that communication is the biggest factor, because if we don't communicate with each other how we feel about each other, then ignorance prevails and grows like sickness.

KIC: Racism is a mental sickness and if we don't let people know that, if you don't let someone know they're sick they ain't gonna get treated. You know what I'm saying? And we look at our lyrics as a

treatment. We don't have all the answers but we've got something damn positive to say about it. We're gonna let you know, you know what I'm saying? We look at racism as something that's like the old saying "beauty is only skin deep."

S-Wild: I've got something to say, dude!

KIC: Word!

S-Wild: I think racism in this country - a lot of people want to focus on black and white. Black and white is not the issue. If we cloud our vision with black and white then no problem's gonna ever get solved, because there's are a lot more ethnic, so called "ethnic groups" in this country. I don't want to sound like Rodney King, but we gotta get along here, you know what I mean? We're on the same boat, we gotta learn how to live together.

Jae: How did Frantic Puzzle feel about the L.A. rioting?

KIC: I was watching that on TV. It didn't seem to bother me that much cuz I pretty much think that when the verdict came out something like that was meant to happen. It's almost like they planned it, you know what I'm saying? Like they knew something like that's gonna happen so they said "Yeah, let's watch this." We gave them their verdict, it's just another way to destroy these people. Everybody knows that the riots were wrong but still it was like... I think it made a statement that the minorities ain't gonna take their shit.

started looking through 'em, and what's the word that could mean something like confusion? But then again it's mass confusion.

S-Wild: The representation of the name is "Frantic." We live in a frantic society, and "Puzzles" came together as pieces of puzzles. Because we're all in it the same.

KIC: Word!

Jae: How would you describe your music?

S-Wild: I think our music is social commentary like what we go through everyday, and what we think about everyday, and it's just our poetry with beats.

Dave: Word! I describe our sound as not being typical L.A. sound. Cuz everybody has to stereotype what L.A. sounds like. We're not the L.A. sound or we're not the New York sound.

KIC: We want to touch on things like this, like my man S-Wild said, on social commentary. My man Dave said we don't want to sound like every L.A. rapper that is out right now. What I think our music sounds like is, is we want to add something to that. We want to confront the problem that we see going around the world, you know what I'm saying? We don't have all the solutions, we just want to bring it out in the open and have people realize it and do our music. And like destruction of the rain forest, pollution, racism and all that weak snackety snack. You know what I'm saying?

Jae: How did you like the "Rock Against Racism" gig?

JD: We went there too - to help clean up.
Jae: Are you guys involved with the L.A. Hip Hop scene?

Dave: Me, personally, I try to get involved in every aspect of the L.A. Hip Hop scene - which is the dance, the art form and the music. I'm myself involved very much in those three areas. You know, the roots of break dancing, graffiti art and with our music now... We're all pretty much aware and we know what's up with the current L.A. Hip Hop scene.

Jae: What are some other good local rap bands from O.C.?

JD: Brothers From Another Planet.

KIC: They ain't from Orange County though. Their from L.A. county, Long Beach. Orange County? Nobody!

S-Wild: If there is some groups in Orange County, please contact us because we need some strong mentals. You know, who ever has the vibes, I'm down with 'em.

KIC: Word! Right now it seems Orange County ain't got no mentals. You all gotta step up and show us what time it is! You know what I'm saying?!

Jae: What do you think about Ice T "Cop Killer" censorship?

S-Wild: I feel like the whole censorship thing is ridiculous. It gave more press to the song, you know! The song has already been out 3 months before they said anything. What about NWA "Fuck The Police"? What happened to that? They just wanna step on somebody who's making their money, who was getting up. They see someone getting up and getting their voice out and they wanna crush them. I think the whole thing is really scary, man, because once they start censoring you there, where do they stop? They don't stop! It's turning into Nazi Germany. I see a lot of crazy things happening in my lifetime.

KIC: They tell me that we've got freedom of choice, freedom of whatever we feel like saying. And the music, yeah, everybody does that... They say whatever they want to say but now it's almost like you're in a concentration camp. They tell you what you got to do, what you can say and what you can't say. You can't say "fuck" and you can't say "shit." They got to bleep you out. If they're gonna let you curse or whatever on a record like "Fuck the Police" or "Kill a Cop" then they've gotta print it on the tape "Explicit lyrics" and "Parental discretion". I think the kids, if they don't hear that curse and they don't hear all that stuff, they ain't gonna learn nothing. They hear enough in school anyway. They hear it from friends, parents, everybody - everybody talks about that.

Jae: Any goals for the band?

JD: I just want people to hear what we have to say about what's going on.

Dave: My goal is like, get our music out there and ah...

JD: Teach!

Dave: Have as many people as we can catch the vibe. It's not about making money or fame and all that. That's like icing on the cake - right now we're concentrating on the layers inside the cake.

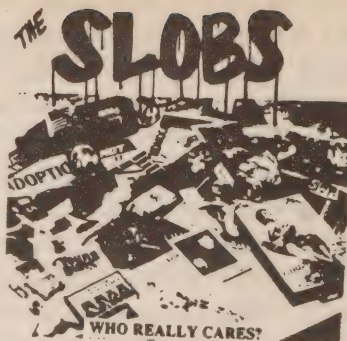
JD: Word!

KIC: Most of us are pretty much poor, you know what I'm saying? We're poor motherfuckers. The money thing will be nice. If we can make some money, that will be nice, because we ain't got nothing. But really, what we're concerned with is getting our message out. Letting people know that we've got some juice, you know what I'm saying?

S-Wild: The money thing is cool but we've gotta remember; if money does start coming in, we've gotta be true to ourselves. We've got to be true to the people that we're trying to teach. Money has a lot of power and we just gotta keep our wits about us. If we keep our mentals strong, then I don't think we'll have any problems with it.

KIC: Word!

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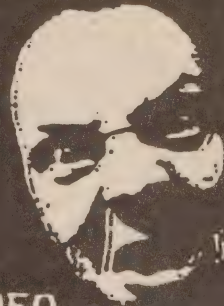
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Bob: So, Don and Bart are from Tennessee originally?

Don: Yeah.

Bob: When did you guys come over?

Debbie: On the Mayflower!

Don: I've been here for two years.

Bart: I got here four months ago. kinda by accident.

Don: He didn't mean to be here. He got sucked in!

Bart: I got trapped!

Bob: And you guys have played together before?

Don: A long time ago.....

Bart: The early eighties.

Bob: Anything recorded?

Don: We got a video tape of everything.

Debbie: There wasn't much of an Indie scene in Knoxville Tennessee.

Don: Our first bad press was at the Dickies at University of Tennessee. This guy saw our show but there was some other band that opened for us and the guy wrote the review about the other band, but said they were us!

Bob: What were punk show like in Knoxville?

Don: In '82 they were really dangerous. They used to beat the shit out of people. A lot of bands played there. DOA, Circle Jerks, Black Flag.....

Debbie: Didn't you meet Dez then?

Don: Yeah, I met Dez Cadena when I was living in Knoxville.

Bart: We had a friend who would put all these hardcore bands up at his parents real nice house. His mom would cook them breakfast.

Don: Here's the weird thing about where we grew up: We all knew what was going on and we all would get fanzines from other places and we'd have our own fanzines and we'd get records from this real cool record store, but it wasn't happening there. There was a New Wave bar and Iggy played there. That was the only happening show. Usually it was like the Romantics..... R.E.M.'s early shows... that kind of crap. Meanwhile, there were little kids into hardcore....

Debbie: There's been a big migration of Tennessee people here over the last few years.

Bob: What persuaded you to move?

Don: I don't know. I made a bunch of friends and they started leaving me. I couldn't take living in a small town situation anymore. Weird thing is, Hollywood seems like a smaller town. Once you get to know certain people..... who make your life uncomfortable... it becomes a small town. I really don't know why I came here. Now. Back then I could have told you. Now I don't know.

Debbie: The Bio says you came here to do music that could actually be put out on record.

Don: Oh, yeah. That's right.

Bob: In one of your live shows you had Pleasant Gehman belly dancing during a song and in your last show you had Carol from Haunted Garage dancing. Do you have different dancers every time you play?

Debbie: It adds something a little different.

Bart: It gets everybody up against the stage. They stay if they like what they see.

Debbie: It's Rock 'n Roll. It's theatrics. It's everything I fear! A naked girl on stage! It's great. It's a weird catharsis. It makes me feel safe afterwards.

Don: Every song I've spent my whole life writing has turned into a wet T-shirt contest.

Debbie: It's more like a shock tactic because it's not what people expect from our band.

Once upon a time, there was this seminal all-girl rock band called Raszebra who left us with one album before they broke up and scattered their talents all over L.A. Their guitarist, Ingrid Baumgart joined Bulimia Banquet, drummer Janet Housden was a Lovedoll (and now a SuperKool) and bassist Katie Childe played in Shadow Project for a while. Raszebra's singer, Debbie Patino, stayed true to her poetic nature and, along with Pleasant Gehman and Iris Berry, formed the Ringling Sisters. Shortly after the release of the Ringling's critically praised major label debut last year, Patino left the band to play ethereal music in her own band Holy Water.



Holy Water are: Debbie Patino - vocals, Don Rutheford - guitar, Bart Mc Peek - bass, & Brock Avery - drums.



Our lyrics and music are really on the serious side. We don't really come out and do funny songs, even though I love that kind of stuff. So, it's to lift it up and not be like Peter Murphy so much. Like Nick Cave. He's really serious and then he gets campy.

Bob: So, here's a dumb question: Why are you called Holy Water?

Debbie: It does have a meaning.

Don: It means holy water like you see in vampire movies. They throw holy water on vampires.

Debbie: To protect us from vampires.

Don: What happened was, we were in a living situation with a third room mate. The third room mate went ape shit and was threatening to have me beaten up and murdered. So many people you meet here can suddenly turn on you.... for no good reason but their mental status. And I was thinking holy water 'cause I wished I had some to throw on this chick. To make her melt. Also, to have this mythical Catholic overtone that scares people.

Debbie: I was really scared of it because I was raised Catholic and I thought, you know, "Is this blasphemous?". But I didn't think up the name, so it's not. The non-Catholic of the group thought of it so.... Parts of religion are so taboo.

Don: The cover art for the single bugs people too. Originally we were using artwork from the Leather Nun comic book but we couldn't use it for the cover. We just used it for a few fliers. We went to Mark Rude. We'd been talking to him for a month about what to do. But, we couldn't really come up with anything other than just another nude nun or something. So, I told him the bands called Holy Water. Draw something for us. He said, "I have an idea, but I need a picture of Debbie." So we gave him a headshot. Debbie kind of freaked out because the picture looked like her. Mark figured, they'll see the pentacle and think it's a pentagram. They'll see the stigmata and the thorns in the skull and think it's some kind of devil worship trip, but it's not. According to Mark Rude, the stigmata in her hand represents persecution of all kinds 'cause if anyone's persecuted it's someone trying to do a band in Hollywood. The blood coming out of the skull is the blood of Christ and the blood of Christ is Holy Water. So, there's nothing demonic at all. Still, it freaks people out.

Debbie: I think that if you get all your twistedness out in art and music then it's gone. If you don't then you become bad. Better that were this and our guitars are loud and twisted and were actually nice people.....

Bob: Is "Superstition Highway" about religion?

Debbie: It's not about religion. It's more about an inner journey. Trying to find oneself. Being alone in the world and coming to terms with that. It was first conceived in 1985. Raszebra was coming back from a tour and we were in Arizona. There was a thing called Superstition Mountain. You drive forever on the 10 freeway and you come to this big mountain. The first part of it was this Ringling Sisters song and it didn't make the album. I re-wrote it. I gave it to Don and he wrote perfect music for it.

Bob: Don's guitar playing goes along with your vocals pretty well.

Don: I've always played whatever style music I wanted to no matter what anybody thought.

your vocals pretty well.

Don: I've always played whatever style music I wanted to no matter what anybody thought. I learned how to play guitar from some redneck guitar teacher who taught me to play blues. Everything I listen to I try to incorporate. I want every song to sound different from the others. In my home town I had three different bands. I was doing blues. I was doing real fast heavy metal kind of music and I was playing in a British invasion cover band. I had three different audiences, but I could never get the people from the blues club to see me do the Alice Cooper metal show and I couldn't get the Alice Cooper metal people to come watch me play Beatle songs. So, for the past ten years I've wanted to play whatever the hell I wanted to in one group and not have to do three bands.

Debbie: We don't try to make our sound be one thing. We're led more by feeling.....

Don: The first songs we wrote together were a lot of mellow songs that I'd been writing over the years that I never had a place to play. The first songs were really mellow and some were really country sounding. Stuff that I'd written but couldn't play in any of my other bands. Early songs like "Deep Well" and "Sunday's Romance". I wrote those mainly for my mom and my relatives who loaned me so much money for guitar playing all those years.

Bob: What are those songs about?

Don: "Deep Well", Debbie wrote that song about some teen-aged girl in some small town and she screws the travelling salesman and she ends up pregnant. She can't tell anybody in her small town or they'll give her the "Scarlet Letter" treatment. So she drowns herself in a well.

Debbie: A lot of my songs are really about loneliness. I lived in a town where, until I left, I had no one I could talk honestly to. My town is only thirty-five minutes from here and it's more close minded than Knoxville Tennessee!

Bob: Where is this?

Debbie: Glendora.

Bob: That's one of those places you pass by on the freeway.

Debbie: Do you know what the rumor is? It has the highest amount of Satan worship! But, I thought it was real mellow. Really boring. Until I finally got dragged to my first punk party. And I was going "No, no! I don't want to go! I hate punk!" I didn't even know what it was.

Bob: What year was this?

Debbie: 1978. Right after I graduated. My friend told me "Just don't drink off of anyone's beer so you don't catch hepatitis!" So I went and it was fun.

Bob: Is that when you formed Raszebrae?

Debbie: I started wanting to form a band when I was at Layola (college). I met Katie there. We really wanted to start one. We'd gone to our dean. We were theater arts majors and we told him we were going to start a rock 'n roll band and we wanted it to be our project that semester. He said we couldn't do that and he was all mad. I was messing up in school really bad. That last semester I didn't even know where all my classes were! Layola was a pretty expensive school and I kept thinking that my father was going to kill me. So, I decided to leave town and be a writer. We got a ride to Seattle from one of my friends. We hung out there for a couple of days, drinking Jack Daniels and writing. We were trying to find someone who was into punk rock. We ran into the Plasmatics sound crew and we got a ride from the Plasmatics to the border of Vancouver. We couldn't cross over with them because we didn't have any money. They loaned us money and we were going to meet them later but we never hooked up with them again. It was a total discovery trip. I was still thinking of starting a band. I was going through this whole Jim Morrison/Janis Joplin fantasy. You know, reading about them, thinking about them..... and probably acting like them! When I got back to L.A. I decided I wanted to start an all-girl band. I called up Katie and Ingrid and we started one. I was working at the Preview House and the Supervisor had a "Godspell" poster on the wall and I said I was in "Godspell" in high school and it turned out he was the original bass player on the soundtrack album. His name is Rich Labonte and he ended up sponsoring us. He gave us a thousand dollars for our album. One time, Sacherine Trust had to cancel a Club Lingerie show so Black Flag asked us to play on it. It was how we got into the whole SST thing. KC would have us play on shows..... I think at that time we did our first Flipside interview....

Bob: What's Ingrid doing now?

Debbie: Ingrid and Katie are doing a band together. Ingrid's singing. Katie's playing bass. This friend of our's, Stuart is playing guitar. I think they're looking for a drummer. So, everybody's doing stuff. After five years we decided to call it quits. I think if we would have stuck it out it would have been good for us but..... I've stopped trying to convince people I'm with to see the future. If they think there's no future, you can't really convince them. You just have to go on to something else. It's hard to start over. A lot of it is, if you don't have the same artistic vision.....

Bob: Is that what happened to the Ringling Sisters?

Debbie: Yeah. Basically. Not to put anyone down in Raszebrae, but I was doing everything myself. It takes



forever for something to happen if just one person is doing it. In the Ringling Sisters things moved really fast and uncomplicated. It was really cool. I could carry the ball and if I dropped the ball Iris could carry it. Or if Iris dropped the ball, Pleasant could carry it. But there was always problems with egos. There was this weird competition. When we started getting offers it wasn't an equal group anymore. What I used to say is we all have the same goal in mind, why don't we use the same path to get there. Otherwise we aren't going to get there. Certain people didn't buy that and it was becoming a different band. There was always pressure to become a girl pop band like the Bangles or the Go-Gos. But because we had guys involved and because Lou Adler had done the Mamas and Papas, part of the group had this fantasy that we were the new Mamas and Papas. The poetry became less and less important. It had a lot to do with guys taking over what girls had created. But I went along with it because I wanted to see what it was like to be on a major label too. I had my own fantasies about what that was about.

Bob: Did you gain any insights from being on a major?

Debbie: Oh, yeah. My biggest insight is that it's all in the band. If you have a real good, tight working unit then you can do anything. If you're given all the opportunities, but you don't have a tight unit then you can't follow through to the end. That was the most frustrating thing. What's cool about (ex Ringling Sister) Tex is she said "no" to the signing. She said she wanted her own thing to get signed and even though they never got signed she stuck to her guns. Some of the other members blamed the Ringling Sisters for their other band's failures, which had nothing to do with us. But I learned a lot from it. It's something I wouldn't have missed. It was an invaluable lesson for all my future dealings. My biggest thing is to urge everyone to be as smart as you can about everything. Learn about every little thing there is. Some people don't even know what B.M.I. is. And no one is going to tell you this stuff. They want you to remain dumb as an artist so they can rip you off. It's not good to be dumb. People will say "Oh, how can you do your art and be business aware? Your art suffers." That's just a myth to keep artists dumb so they can be ripped off. You can be smart and creative at the same time.





**L7 Interview by
Bob & Cake at
the Holiday Inn
in Irvine on
August 4, 1992
with Donita,
Dee and
Jennifer.**



Bob: Did you get to read any of the letters that came from the BAM magazine interview?
Donita: We were actually thinking of writing a letter to BAM after the interview came out because the interviewer, Deborah Frost, came into the interview, sat on her butt and went through, I checked...half of a sixty minute tape without asking one question yet. She was just talking about herself...

Jen:...her children, her education, her life, her past bands...

Donita: We were totally run ragged with interviews that day as well and were pretty accomodating to her because it was a BAM cover story....she was just the worst interview we've ever had. I mean we've done great interviews with stapled-together xerox fanzines in Des Moines, Iowa and stuff with kids who are on the ball and ask really good questions and here she is...this high-paid writer and she was horrible.

Jen: Very unprofessional...

Donita: Very arrogant...seemed a little bitter about her own trip or whatever.

Jen: Yeah, it almost seemed like she was using it as a psychology group meeting to work on her own past.

Donita: Also, she's not a fan of ours, she was assigned to the project and basically, she was there to bag on us and we didn't know that at the time. At one point, I walked out of the interview and our publicist was there and I said, "This is a fuckin' nightmare!" Basically, the interview was the extent of the time that we gave her (two hours) and no editing was involved because that's all she had. We didn't think that the editor was going to accept it. Our publicist tried to reschedule it, but it was published and we were bummed. In fact, I didn't read the whole thing. I was just

"Fuck her!"

But, then when we got all those letters...it was pretty funny!

Jen: The letters which were written were in support were awesome, also....

completely quotable.... calling us "untalented, smelly and ugly." And that our "audiences have no intelligence" and it was great! There was one quote that was in bold in the letters section that completely deserves framing.

Bob: Yeah, someone said "smelly, ugly and offensive". Was that it?

Donita: On the mark!

Bob: Rock and roll is supposed to be smelly, ugly and offensive!

Donita: We don't need fans like that. From what our publicist told us was that they got hundreds of letters from that interview.

Bob: Something I wanted to say about that - she went out of her way to talk about toughness, weight-lifting and all that - but you guys will stop a show if the bouncers get out of hand or if girls are getting hurt and that shows, I think, a lot more toughness than what really just amounts to a power trip for her.

Donita: I don't know what her trip was and, by the way, she's never seen us live. She lied to her editor and said that she had seen us the night before at the Marquee. Well, her name was on the list, but was not marked off...so, she's a liar...she also writes for the Village View and we got a really good review in there by Robert Christgau.

Cake: How did you guys get involved with Rock For Choice and what kind of feedback did you receive from the leaders of the movement?

Jen: Um, we got involved - Donita's been a great inspiration because she tried to set up shows a couple of years previous. We contacted organizations and told them that we were available if they were putting on concerts. None of these organizations were prepared to put on concerts so we decided to do this on our own because nobody else had the knowledge or ability to do

that.

Donita: We were also doing an interview with the L.A. Weekly and we all agreed. Ok, we've been doing a lot of benefits (AIDS, Anti-war benefits, KXLU benefits) and we expressed our interest in doing an abortion rights benefit and the company we contacted wanted to do one with Jackson Browne and Bonnie Raitt with a

satellite hook-up in a year and we said that we wanted to do it right away. We called up our friends in NIRVANA, HOLE and SISTER DOUBLE HAPPINESS and had the first show at the Palace. And then we threw a second show with FUGAZI, PEARL JAM and the LUNACHICKS and us at the Palladium. And there have been shows all over since the anniversary of Roe V. Wade and they're continuing now.

Jen: If anyone's reading this, we want to encourage them to keep putting on local club shows, spread the word out and hopefully change over this government.

Donita: Like voter registration booths and lobbies and we wanted T-shirts with a logo to get out and a slogan and we got that accomplished; we had in-

formation booths on the Funds For The Feminist Majority and other organizations who are involved with Pro-Choice and AEROSMITH even called and said that when they could they would do it.

Jen: We didn't even expect CORROSION OF CONFORMITY or PRIMUS, people we don't even know. I mean...we depended on our friends and promoters that we've met and bands we played with and clubs. Jennifer did a big mailing across the country, but when we got contacted by bands we didn't know...that was pretty cool.

Jen: PANTERA, one of the new ones...

Donita: Suzy was watching this band on a talk show,

SHOTGUN MESSIAH, and they were wearing a T-shirt as well. NIRVANA want to do a bigger show for it soon.

Jen: It's cool because it's the biggest issue of the elections right now and this came out before election policies were coming out.

Donita: And it's got our tribe - the Flipside people - like young kids who weren't around when it wasn't illegal and now that they're up on their politics...they didn't know that it could be taken away from them and now they can do something about it...and whenever we make a mention of Operation Rescue we get a very positive reaction against them and it's really cool. We've always done benefits, but this is something that no one was doing anything about and so, we decided to take the bull by the horns.

Dee: We got a lot of awareness.

Donita: And it's been successful, so we feel really happy about it...and the Fund For The Feminist Majority is very happy about it, too. And they're after this. They don't know too much about music...I mean the bands they were throwing around were like preaching to the already converted, so they're pretty stoked about being mentioned in Rolling Stone and other publications.

Cake: How were you asked to play on this tour with the BEASTIE BOYS?

Jen: They needed their token rock act inbetween rap acts.

Donita: They needed their token poontang! No, they're cool guys. They've even stopped shows when they notice that women might be getting smashed at the front. They're coming around...their management contacted our management.

Jen: We've worked with their management before with Rock For Choice.

Bob: Did you get asked to play Lollapalooza II?

Jen: No.

Donita: The deal was the RED HOT CHILI PEPPERS wanted us to play and what Anthony said in Rolling Stone was that the agency scoffed when he mentioned

Jen: If anyone's reading this, we want to encourage them to keep putting on local club shows, spread the word out and hopefully change over this government.



us and also on a syndicated radio show he said that he was bummed that we weren't on the bill and that there weren't enough women represented on stage which I thought was the problem with the first Lollapalooza. Siouxsie was the only woman on stage. I mean you're excluding 50% of the population with your "unity fest", so there's a bit of a Boys Club going on there, but at least Anthony said that and that's pretty cool. It's pretty right on that he came out and said he was frustrated by that. **Bob:** Is that "Infest" you guys are going to play in Seattle about anything or is it just a big show?

Donita: It's not a benefit. The money goes to the band and the promoters.

Jen: And whoever's sponsoring it.

Cake: What do you think about the controversy over "Cop Killer"?

Jen: It's a drag that all of a sudden the mainstream American community is going up in arms over a song called "Cop Killer" whereas ICE T can stand on stage and say "What good is a pretty woman if the bitch don't fuck!"

Donita: And "fucked her with a flashlight" and he sings it at Lollapalooza and the crowd is chanting along like it's this big rape song.

Jen: That's like if, me, a white girl said "What good is a strong nigger if he ain't..."

Donita: "...picking cotton". I talked to him about that and he got really defensive and I was high on mushrooms, of course.

Cake: I don't think he's as intelligent as, say, PUBLIC ENEMY.

Donita: A lot of people think that he's very P.C. and shit, but when it comes to the sisters, he's a fucking Neanderthal and that's fucked! He's an asshole.

Jen: Yeah, it seems that people in L.A. have gotten the racist tip, but not the sexist tip. Anthony saying something is a really big step...

Donita: ...and the BEASTIE BOYS changing is a good thing, too...But this "bitch...Ho" shit! What the fuck! Since when have the sisters been a problem? It's the fathers who leave and kill each other.

Cake: But, then they can say "This is our environment. We were born like this!"

Jen: I can understand that view also, but in a way there has to be a balance because what ICE T represents his music with brothers killing each other, he's also presenting solutions? Not when he uses "bitch" and "ho" and stuff. There's no balance.

Bob: Have you guys formed an opinion on the L.A. riots because you guys weren't even here when that happened?

Jen: It was expected. I mean there's always been two predictions about L.A. - big earthquake and race riots.

Dee: I can totally understand the reaction and everything, but they destroyed their own neighborhoods and it turned into a free-for-all. An excuse to "Fuck shit up" and all the looting. I understand the anger, but I just wish that it was directed at the Federal Building instead of turning it into a consumerism riot.

Jen: The media was so fucked because they focused on the violence of it. The Crips and the Bloods got a lawyer and formulated a solution to the problems in their community which was very intelligent - about funneling money into the system and restructuring taxes and the media didn't give that any press, so what are you going to do?

Donita: Well, Gates is out. Hopefully, Bush is out. Maybe that'll help. You can only treat people like shit so long before they go off. This has to be the stop point of this bullshit!

Cake: What's your experience being on Slash in comparison to being on Epitaph or Sub Pop?

Dee: Our records are getting out there!

Donita: The biggest complaint we've gotten from fans through letters was that they couldn't find the records and that gets frustrating after a while and now our records get into cities and Bumblefuck, U.S.A. I think it's sad when bands can't do what they want to because

they have to pay the rent and they can't tour anymore. We've all lost jobs from touring and gone broke from touring and stuff like that and you can only do that for so long. I'm sure that a lot of Flipside readers' favorite bands have broken up because of financial problems and you can't afford to follow your dreams anymore. We're not rich. We're in debt right now, but at least we're touring constantly and our records are out.

Bob: Did you give up a lot to take more control of your careers?

Donita: We just got a manager this year...Jennifer was doing a lot of that in the past and now that burden is taken off of us. It's a good thing that Jennifer had the savvy to make connections.

Bob: In the past, Jennifer was doing most of the work...

Jen: Not everything...we divided responsibilities up.

Donita: She took care of a lot of the business stuff.

Bob: Are you happy with the amount of control you have over your careers?

Jen: Well, we have two new relationships - our management and our label. We're experi-

encing weird boundaries - "How far can they go?" and "How far can we go?" We have the final say. They work for us. It's a learning process for us. It's completely different how things are structured in comparison to a year ago.

Dee: And they're learning about us because we're very "hands on" and adamant about how we're being presented. They're probably not used to having bands be so anal about that.

Donita: And something slipped through the cracks, but most of the time we have approval of every move we make. We checked out the BEASTIE BOYS new album and lyrics and they're not like they were a couple of years ago, so they're cool. We have a lot of control which is cool.

Jen: Slash is a reputable label. They've been around for twelve years and started out as a punk rock fanzine and then moved into the business of making records and it seemed to be the right choice for us. We didn't want to go to a major...and if Sub Pop had their shit together...In fact, there are less employees at Slash than at Sub Pop.

Donita: They get a lot of attention and it's our home town and we can go there anytime that we want...and when you call you don't get put on hold.

Dee: It's like still being on a small label with great distribution which was always our biggest gripe and they're very open-minded and shit like that.

Cake: Did it bother you that the record was stickered?

Jen: It bothered me.

Donita: It's actually printed on the cover, so we decided to add hot rod flames around it to give it even more attention! So, fuck them, we're probably selling more records because of that. Are ya gonna see a G rated movie or an R rated movie, you know?

Cake: What do you think about the Riot Grrrr movement in Washington with bands like BIKINI KILL and BRATMOBILE?

Jen: Right on!

Donita: It's really cool. We played a show with BIKINI KILL and stayed at their house. BRATMOBILE and them are very cool.

Cake: How was the response of the crowds in Europe to you this time around?

Jen: In England, we got off the plane and our record company said "Congratulations - you just got to number twenty-two on the charts with 'Pretend We're Dead'" and we thought "Oh, cool, the alternative charts," but it was actually the National charts...

Dee: ...that RIGHT SAID FRED is on.

(Laughs)

Donita: So, we toured our asses off in England. The crowds are bigger. Our first time "Smell The Magic" was just released and we had a huge following in the clubs in Germany and all the other sausage-eating countries are into L7.

Dee: And this time, we went to Scandinavia for the first time.

Donita: Which was beautiful.

Dee: And we found out that the record is number five in Finland.

Donita: The Finnish fans were...at this one show we experienced male groupies for the very first time...these fans beat us to our hotel and were combing their hair as our van pulled up. They wanted us to sign their chests...and said (in Finnish accent) "Where's the party? Our house is better than any fuckin' hotel." We were like "Take it easy, tigers!!"

Jen: And it's weird when we go to countries that we haven't played in yet because they don't really know where we're coming from...

Donita: But, I tell you...the best show of that whole tour was put on by these kids that had been waiting for us to come to Norway for years (in Bergen) and they were young guys like nineteen and, it was, literally, in a cave built into a hill and was absolutely a sweat fest and these three guys were doing all the security and they were cool because they passed pitchers up to douse the crowd. They were so on it and they were just kids.

Jen: They really knew how to run a show.

Donita: And the look on their faces was like the happiest moment in their lives...and it was packed. It was the best show.

Dee: And they were so rowdy, yet peaceful...

Donita: Yelling out requests. No one was getting hurt in the crowd.

Cake: Unlike in L.A.

Donita: It wasn't a greedy promoter who was looking at us with dollar signs, it was kids who loved us. They had been contacting our booking agent in Europe...

Jen: ...and Sub Pop.

Donita: When I'm having a bad show or think that I'm having a bad show, I'll just think about those kids faces and I'll smile and everything'll be alright.

Bob: How did you like playing Irvine Meadows?

Jen: For God sakes, do you have enough tape for that?

Donita: We played to a bigger crowd at Finsbury Park in England and went over very well there.

Cake: I've seen lots of bootlegs. Do you have problems with them?

Donita: Well, yeah, they're all bad. If they were good, I wouldn't mind. Someone recorded our Peel session in England on slow speed which makes "Scrap" sound dirgy...

Dee: Like SISTERS OF MERCY doing it!

Jen: There's this single they have at Bleeker Bob's on Melrose of a show we did called "Smash the Mutants" in Denmark and they wanted \$35.00 for four songs...four-

Donita: A lot pisses us off. Police pulling us over for no registration, an oppressive government we have that's trying to take away our bodily freedoms. What pisses me off is when kids who've never paid a day of rent in their lives call us "sellouts" for signing to Slash. It pisses us off when a fanzine like Maximum Rock 'n' Roll gives us the big "Fuck You" without knowing what's going on. They don't know that we do benefits and use our popularity to help other people.

colored processed sleeve and all that...

Cake: How was Butch Vig as a producer despite the hype? I understand you asked him before the NIRVANA album came out.

Dee: I remember we got a tape of different producers and we heard the single from TAD's "Eight Way Santa" and it sounded really heavy. Heavy drums, chunky guitars and also, we heard a KILLDOZER single which included every aspect that we had been wanting for our record. We asked him if he was interested and he was.

Jen: We co-produced it with him. He wasn't the type of producer who came in and said "I think that this guitar solo should be longer" or "You should change that". He didn't really have his hands in that, but came and did sharpen us up.

Donita: He wasn't a Svengali at all. We feared that we'd get into a situation where a Svengali could come in and try to get L7 to sound like what he thought L7 should sound like, but Butch was a fan of ours since "Smell The Magic" and liked what we were doing already so we had a "mutual admiration society" there. He's being offered big money for projects, but he still does what he wants to do. He still works with small bands and stuff. He never went to engineering school. He did it all hands on. He's very patient and very sweet.

Dee: And he was really into it.

Bob: A lot of fun seems to have come from that. You sampled Yoko Ono for that in "Wargasm".

Donita: When I was writing songs for the new album someone had turned me on to that album she did with the PLASTIC ONO BAND, "Somewhere In New York City". The lyrics really blew me away. So, we decided to sample her on "Wargasm" and I got to talk to her on the phone and she was very nice and supportive and Sean has been to our shows twice in New York and he got kicked out of his high school French class for wearing our t-shirt.

Dee: And he was beaming when he told us that!

Bob: Do you guys ever open a magazine and find yourself being misquoted and think "Where are they getting that?"

Donita: Sometimes we'll do a lengthy interview and the interviewer has it set in his/her mind what it's going to be about. They'll slant in or hone in on something we touch on briefly and they'll make the whole article on how we hate something or some bullshit like "What really rubs L7 the wrong way!" And the British press makes out to be like we're some tough girls who don't take any shit. There was this picture of Jennifer giving the finger to someone in the crowd (which we rarely do) and it said "L7 - Don't Bring Them Home To Meet Mom." They make us out to be this FASTER PUSSYCAT KILL KILL, manhating...

Jen: We were in England and these friends of ours from San Francisco, TRIBE 8, showed up and were screaming our names, so in fun, I did that.

Cake: Stephanie from SEVEN YEAR BITCH just died...

Donita: Yeah, we found out before a show. It really bummed us out. She was beaming because her band had just played the New Music Seminar in New York and they had gone over real well. When I saw her I was envious because it reminded me of the first we sold out the Vogue in Seattle. It was really heavy and sad. She was on her way...she hadn't made her mark yet. It's a shame...but they're still looking for a guitarist.

Cake: Any bands that you've discovered on the road this year?

Donita: There's a band we played with in Sweden called SATOR and Curtis from Taang turned me on to them. I hope they make it out sometime. I think that they have three or four records out in Sweden and one on Taang.

Dee: In Finsbury Park, I thought THERAPY? were really great and that other band GALLON DRUNK.

Jen: England has a really great scene right now that's not really getting over here. Have you heard SILVERFISH?

Cake: Yeah, the vocalist rules. She's got a great voice and they remind me of the PLASMATICS.

Jen: They're a little more diverse than the PLASMATICS and not as gimmicky.

Donita: And BIKINI KILL were great, LOVE BATTERY gets more and more awesome every time we play with them.

Jen: And the local bandsSPOON and TRASH CAN SCHOOL.

Donita: Yeah, we're going to be touring with TRASH CAN SCHOOL...and WOOL are fucking awesome!

Cake: I like Pete Stahl's haircut.

Donita: It's more like a birthmark.

Bob: I wanted to ask you about your two videos. I heard that you had to do some re-editing?

Donita: No, we didn't have to re-edit it. We got it and it was non-acceptable. We had talked in length to the director about what we wanted. She seemed to understand at the time what we wanted and we were on tour. We shot the video and went on tour...literally the next morning. We got the first and second edit and it was like a VAN HALEN video. I had to fly back and re-edit "Pretend We're Dead" and get it the way we wanted. One thing was edited out of it - a smashed iguana on a road...a very brief shot...and they took that out.

Jen: Although, MTV in Europe shows the smashed iguana.

Donita: The re-edit was out of our own artistic standards.

Bob: Were you guys asked to be on "Thirtysomething"?

Donita: No, but our name came up.

Bob: I heard that MUDHONEY has a scene in the new Matt Dillon movie, "Singles".

Donita: They're using two of our songs in the new "Pet Semetary"... "Shit List" and "Pretend We're Dead". And Alex Winter is working on a film called "Freaks" and he requested our band in for the soundtrack.

Cake: What pisses you off - "Shit List"?

Donita: A lot pisses us off. Police pulling us over for no registration, an oppressive government we have that's trying to take away our bodily freedoms. What pisses me off is when kids who've never paid a day of rent in their lives call us "sellouts" for signing to Slash. It pisses us off when a fanzine like Maximum Rock 'n' Roll gives us the big "Fuck You" without knowing what's going on. They don't know that we do benefits and use our popularity to help other people. Poverty pisses us off whether it be other people's or our own. Not wanting to bag on Maximum Rock 'n' Roll too much, but that article was incorrect. It said that we wouldn't leave the house for under \$500 and when the article came out, five of our last seven shows had been benefits. To say that we're money-grubbing is bullshit. Before I was in L7, I tried to set up benefits, but I would get turned down because I wasn't anyone. Now, we can call up FUGAZI or NIRVANA and ask them to do a benefit and they're into it. Popularity can be a good thing if you channel money in the right direction to get messages across and register people to vote and not be mice. That pissed me off. Ask people who are no longer in bands why they broke up and they'll tell you...

Jen: It's an expensive hobby.

Donita: Even if we don't sell a lot of records, we've been able to be professional musicians seven days a week for the last year and that's a dream come true for us. So, if that's a crime than I'm guilty, I guess.

Cake: Well, Maximum R'n'R are too anal.

Jen: Well, I can see where they're coming from and their theory with keeping things going in the underground, but we've been on alternative independent labels and the system has failed us. There should be a way for the scene to work and thrive, but it's just not like that.

Donita: And there should be some financial security. Like bands that were on Sub Pop...Why are they leaving? I mean, we'd like to see some money from them because I know that we sold a lot of records for them. I'm not saying that they're dishonest, but they're a little slow. And our lawyers are being slow with each other. It's pretty ridiculous. If Sub Pop are the heroes of the underground, then pay your bands on time. We're not going to have that problem with Slash. They're very organized with their bookkeeping. I feel bad for bands that got signed up prematurely. They've never even toured the country and they get signed to a big major and have no clue what the appeal of the band is in the first place and they shelf the band and eventually drop them and then the band is considered poison to the rest of the labels. Like Jennifer said before, we weren't approached by any majors. One A&R person said she wouldn't know how to promote a

dyke band. That's the type of mentality you're working with in the majors. But on Slash, the people working there are pretty progressive.

Cake: Yeah, that happened with the SWANS and now SOUL ASYLUM, who've been around since the mid-80's, are being targeted as the "next NIRVANA"!

Jen: They started the whole concept that alternative bands could thrive in a mainstream consciousness.

Bob: Yeah, I read that MINISTRY were going to be the next NINE INCH NAILS!!

Donita: I'll tell you what also pisses us off...when people say "NIRVANA sucks!" because they're successful. People who were fans and suddenly "NIRVANA sucks!" Why do you want creative people playing kick-ass music to starve? Wouldn't you rather turn on MTV and see NIRVANA than WARRANT or POISON? They do not suck! They kick ass and are good people and to bag on them is bullshit! It's not their fault that frat boys are listening to them at beer parties.

Dee: What musician doesn't want as many people as possible to hear their music? What's wrong with it? It's like this punk rock snobby thing. Like "They're on a major now...they must suck!"

Donita: It's like bagging on Picasso for being in the Art Institute of Chicago instead of one person's little bedroom. Why not have it out for all people to see...as opposed to one rich fucker in a mansion. Why be so possessive of one band?

Bob: It's like people have some strange sense of ownership.

Donita: It's like when the kids who pick on them in high school start liking the band they've always loved, they start resenting that band. Why? They're still doing the same thing they've always done. It's immaturity.

Cake: How can people say that NIRVANA sold out when they performed "Territorial Pissings" Saturday Night Live?

Donita: Totally.

Dee: I'm all for infiltrating the masses.

Donita: It's a good thing, especially in these political times.

Jen: You can't redecorate a house unless you can get a key to get into it.

Cake: Excited about playing to 60,000 at the Reading Festival?

Donita: Yes!!

Jen: It's scary!

Donita: We're going to mess our pants.

Dee: I was scared at Finsbury Park.

Jen: I was scared tonight at Irvine. This is a good tour because it's going to...

Donita: ...prepare us for Reading!





Sideshow were interviewed on July 29 in their van outside of Raji's by: Jennifer Wolfe, Thrashhead, and Bob Lee.

Write Sideshow at:
Caulfield Records
5701 Randolph
Lincoln, NE. 68510

SIDESHOW

Bernie: My name is Bernie, I play bass, and sing.
Jennifer: What else do you do?
Bernie: I sell cards.
Paul: He sings too.
Rich: My name is Rich and I play guitar.
Paul: ...and sing.
Rich: Sometimes.
Jennifer: And what else?
Rich: And I'm a caterer.
Jennifer: Cool, for weddings?
Rich: Yeah, weddings and parties.
Paul: I'm Paul, I play drums and sing, and I'm happily slackful.
Jennifer: Are you into Bob?
Paul: Well kind of.
(laughter)
Paul: And I don't do anything. I'm unemployed happily.
Jennifer: So where have you guys been besides here?
Bernie: We made our way to Seattle via South Dakota. We played Olympia, we had this huge show with Seaweed that was just silly. Man, it was just the biggest thing and that spoiled us.
Jennifer: Forever?
Bernie: Well for the tour, because there was like 500 kids there going nuts and the next day we played Portland and there was no one there.
Jennifer: So what about tonight, how many people were there tonight?
Bernie: I don't know a hand full.
Rich: About 20 people.
Bernie: I don't know, that's cool though. I not going to complain.
Bob: That's as many as came to see Clawhammer in Lincoln.
(laughter)
Bernie: I mean we're nobodies, so I can understand.
Jennifer: Are you? But you're here on the strip, you got the stars right out there.
Bernie: I know.
Bob: This guy (Rex from KXLU) played your record on the radio today.
Bernie: That's right we played.
Rich: We played on the radio.
Thrashhead: So you played on KXLU today?
Rich: The day before yesterday, Monday night. It was great.

Bernie: And my voice was thoroughly icky. It was just Peter Brady that's what I'm going to say.
Thrashhead: Getting into a little history, the last time I saw you guys was in Lincoln, Nebraska in 1986 where you guys are from. You were called Peer Puppet and you were playing hardcore. What has happened since then? The whole story.
Paul: We lost two members and we discovered that we could play music. **(laughter)**
Paul: That's about it. Nothing has changed other than, we've made new songs that happen to be a little slower and... I don't know, no change.
Thrashhead: Just different influences?
Paul: Probably no influences, or all influences. I don't have any influences. My influences are waking up in the morning and looking at the cat that is on my head or something. That is my influence, I think everything is an influence. That's what forms the music, not being afraid of the sounds you'll make. Be happy with it.
Bernie: I think when people start out in a hardcore punk rock band, a full paddle thrash band and they go on to do something more melodic or sometimes slower or something, there is a huge change.
Thrashhead: How long have you guys been around now, as Sideshow?
Bernie: Sideshow is four, we've been playing together for like seven years together. So it's just a lot of time being.....
Thrashhead: As Peer Puppet and Sideshow it's been seven years?
Bernie: Yeah, Rich, Paul, and Bernie have been playing together for that long.
Jennifer: So do you guys all get along? **(laughter)**
Rich: Yeah, too well. We're all really goofy for the most part and so we don't have any problems.
Paul: We don't take anything personally.
Rich: Or seriously.
Bernie: It's crazy. We do get along amazingly well, piling in the van and sleeping in the dirtiest punk rock house somewhere. We don't let things get to us; there's obviously something there that has kept us together for so long, we get along well.
Jennifer: You all go on tour a lot?
Paul: Last spring we went east.
Thrashhead: How was it?
Rich: The first one was great except our van broke

down twice.
(groans of pain from everybody)
Rich: Last spring was fine, except we had a bunch of shows collapse, fall through. We had this guy book our tour for us, and he didn't make much of an effort to follow through on calling clubs and stuff. He probably called them once and if they said ok, fine we're down, but I don't think he made any second effort. He said yeah you'll have 21 shows and whatever plus, and we ended up playing like nine. **(more groans)**
Rich: We sort of canceled our last week because, we were in Baltimore and our next show wasn't until four days away and in Cincinnati. We said oh fuck we're tired and discouraged because our shows are all falling through so we drove home and played our last two Kansas shows the week after we got back.
Jennifer: So how was Kansas?
Bernie: Kansas has a cool thing going.
Thrashhead: Well you guys have been there before as Peer Puppet, it's almost like a home town type thing.
Bernie: Well I wish it was more so. It's a friendly place. **(We are slightly interrupted when an RTD bus misses the van by about six inches.)**
Bernie: The worst thing about last tour was we played with a band called Silk and Steel. **(everybody acts impressed about the name)**
Paul: Afraid not! **(laughter)**
Bernie: That was the worst thing, we opened up for them.
Paul: It was new band night and we got thrown on with these glam cover metal bands.
Thrashhead: In Kansas?
Bernie and Paul: No, in Syracuse, NY.
Jennifer: Do you all have anything our home audience can check out?
Bernie: Currently in print, there is a 8 song 12", and a 4 song 7" record. Both on Caulfield Records which is kind of our homebased....
Rich: Address?
Bernie: Is 5701 Randolph, Lincoln, NE. 68510.
Thrashhead: People can contact you at that address too?
Bernie: Yeah.
Thrashhead: What is going on in Lincoln right now, I know Omaha is starting to jump a little bit.
Bob: They said there was about 300 people at a Kill

Whitey show like that week before we played.

Bernie: There was. I don't know why.

Rich: If people know about a show they will go, and there is also a lot of really talented people in Lincoln.

Thrashead: What is going on in Lincoln band wise?

Bernie: There is a band called Mercy Rule, which are members of a band previously 13 Nightmares. Mercy Rule are just fucking amazing, they're the best band in Lincoln.

Rich: They had a 7" on Pravda Records in Chicago.

Bernie: It should be out by now. It's funny, they kind of came from the more college rock thing, Replacementist. They're just getting more fierce. Heidi the lead singer, she a growler. I hope they get out this way and do some touring and stuff.

Paul: The best bands come from Lincoln. (laughter)

Thrashead: Gee, I wonder why?

Paul: Well the best bands I think come from Lincoln are because people take it seriously but yet there's no.....

Rich: We're better than you.

Paul: There is no attitude because of the fact that everyone is trying to basically have fun. Nobody has any real desire to be on a label of any sort, because they know it's pretty much futile, and they aren't ready to fall on their knees and grovel to try to get on a label.

Thrashead: Like most of the bands but here.

Paul: Yeah, so.....

Jennifer: But, Seattle.

Paul: Seattle grovels.

Thrashead: I'm sure Seattle grovels. Seattle bends over. (assorted ooh's and aah's fly)

Rich: We don't grovel that why we put out our own records.

Paul: The best bands help each other. We help Mercy Rule, Mercy Rule helps us. There is like Slide: A great Lincoln band. There's just a plethora of fantastic bands and no leather jackets running around yelling at people.

Thrashead: Sorry. (I just happened to be wearing mine at the time)

Jennifer: You don't like leather jackets? (laughter)

Paul: No, I mean the attitude, I take that back. (more laughter)

Thrashead: Boy, you came to the wrong place didn't you. (even more laughter)

Thrashead: This is L.A., loser attitude.

Jennifer: So ask them about childhood traumas.

Thrashead: She wants to know about your childhood traumas.

Bernie: One time I fell out of a bunk bed when I was four. It was the lower bunk bed, but I still managed to crack open my chin and then I remember being in those little footsie pajamas, in the emergency room with these doctors zooming into my face stitching that. Like a week later I was pushing along on my big wheel right, you know how you have one foot on the big wheel and one foot is pushing, the foot on the big wheel slipped off and so the whole weight of my body, my chin just went, this is a sound effect.....

(Bernie makes this horrible cracking sound and we all cringe and groan)

Bernie: ...And ripped... all the stitches went ping, ping, ping, ping, and I had to go back and get them fixed.

Jennifer: Did you consider growing a beard at that point?

Bernie: I also smoked pot when I was seven.

Jennifer: You see, that will do it. (laughter)

Paul: My childhood trauma was I like 13 and I had to experience my first beer. So a friend of my brought over one can of Blatz Beer and we were so excited because we were going to get hammered on one beer.

Thrashead: You mean it wasn't Black Label.

Paul: It was Blatz, we were going to get hammered on this Blatz beer. We were drinking it in my room and my mom was coming up the stairs, she came home early. So I took the can and I downed it, and I crumpled it up and I flushed it down the toilet. (laughter)

Paul: It got jammed up in the sewer system and they had to replace the entire toilet console. It was like \$180 and lets just say they actually took it very well.

Jennifer: Were you grounded?

Paul: No because they were in shock, when your little the parents have that shock mode where they beat you or whatever happens and then they are like well we're sorry son we did that to you and we hope you learned a lesson. Well they were so much in shock that I was so ignorant, a couple days went by and they got to the point where, oh we are sorry son without ever laying any law down. But it was like go to your room, just go to your room immediately, they paced.....

Jennifer: Were you sorry?

Paul: Well no, of course not. (laughter)

Paul: I mean it was my first beer, and I figure if you are going to experiment with your first beer it should be a doozy, so it was.

Thrashead: So how many more beer cans have you flushed down the toilet since?

Paul: About 200-300 different beer cans.

Jennifer: Well you're not invited to my house. (laughter)

Rex: Were you drunk after it all?

Paul: I was scared like a timid rabbit in the forest with a wolf.

(everybody makes comments on how Paul's last sentence was so poetic, etc.)

Rich: When was a little kid I had this nightmare where I was laying in bed and my mom used to come home from work at one in the morning. I had this dream, it was a dream, but I thought I was awake, I had a hard time placing it in the dream world or awake world, but it ended up being a dream. I was laying in my bed and I woke up and saw my mom in the bathroom with the light on and I saw her brushing her teeth. "Oh mom's home ok", and then I had one of those punching bags that you punch, the sand bags that go over, with a clown nose....

Jennifer: Oh the clown?

Rich: It was called Bobo. I looked over and saw my Bobo clown sliding across the floor, going wobble, wobble, slide, wobble, wobble, and it got to the doorway, leaned over and looked in at my mom. I'm like going (simulates screaming sound), and then I must have woke up, because I looked over and Bobo is in the corner perfectly still, and then I ran out of the bedroom to my mom, mom Bobo moved! (laughter)

Rich: That one scared the hell out of me.

Thrashead: What ever happened to Bobo?

Rich: I think it just popped one day. (laughter)

Thrashead: Besides Seattle, what other good shows or places you've played this tour, have you been to?

Bernie: Rapid City was pretty good.

Thrashead: How is Rapid City doing since Bob Dissent and his girlfriend got killed by that drunk driver? How are they doing?

Bernie: I didn't talk to people much about that.

Rich: Everybody said that it was a big shock. This girl I talked to, referred to the scene as the family and they said when someone in the family dies it a shock. They were really, pretty bummed out.

Thrashead: Yeah, because Bob's been a big part of that scene for years and he did a lot of stuff. Even when I still lived in Omaha is when they all started doing that stuff back in like the early to mid-80's, and Bob was there since the beginning.

Bernie: It was a really really young scene, there were many under 12 year olds actually, it was weird.

Thrashead: Really?

Bernie: I was talking to this kid, this 16 year old kid with the full on MDC blue by day, white by night tattoo. He's like yeah I'm one of the old ones I'm 16. (laughter (were all twenty something))

Bernie: They were nice folk. What else? We got paid more in bagels than in dollars at Gilman St.

Thrashead: Cool.

Bernie: So I guess that was an event.

Bob: Lucky you, they made us pay 25 cents for cups of water. (we're all astounded)

Paul: Olympia was really fun.

Thrashead: Who did you play with in Olympia?

Paul: KARP.

Bernie: Kill All Redneck Pricks. A Melvins sort of thing.

Thrashead: Did you get a chance to check out Treehouse while you were up there?

Bernie: Did not.

Thrashead: They're real good.

Bernie: The show was surprisingly large for only being confirmed a week in advance. At a place called the Uncola, a little closet right next to the K Records headquarters, it was cool.

Thrashead: What are some of the future plans for Sideshow?

What are you guys planning on doing like after you get back to Lincoln?

Paul: Record.

Rich: Hopefully get a good recording, a big recording of us.

Bernie: A big chewy.....

Rich: A chewy, chunky, chewy bagel recording.

Bernie: One you can really sink your teeth into.

Thrashead: An albums worth?

Bernie: Yes, we have enough stuff to put out a full length LP.

I'm thinking about, if we put out a CD we've got a good...., actually our 7" is recorded live in Cambridge. I've been thinking about putting the whole entire broadcast.....

Thrashead: What you've guys have done so far on one CD?

Bernie: Well actually the new stuff and then the radio broadcast.

Which would be cool because actually that is a better recording of the old material than the LP.

Thrashead: What about some of the old Peer Puppet stuff, do you guys ever plan on putting that out or is it just dead weight or gone?

Bernie: I haven't really thought of it.

Rich: I thought it would be fun to try to remix our first 7". Our first 7" was actually Peer Puppet song in the Peer Puppet/Sideshow

transition. Like we still played them and we were Sideshow and still played the songs. When we went into the studio we were Peer Puppet and then we changed our name, and then we scratched out Peer Puppet on all the 7's and stamped on Sideshow.

Jennifer: How long did that take?

Bernie: Just a day, there were only 400 records.

Thrashead: Any final comments, any last words?

Jennifer: Any messages for mom?

Paul: Everyone 1998, 7 AM. (laughter)

Jennifer: July 5, right?

Paul: I think it's the 7th.

Bernie: What you don't know?

Jennifer: I thought it was the 5th.

Paul: I think it's the 7th.

Bernie: I think it would be the 5th.

Paul: The 5th to the 7th, it going to take a while.

Bernie: Don't be afraid to check out bands from the midwest, there is a lot of good stuff going on there.

Thrashead: Because there is nothing to do there.

Bernie: There is nothing to do, so people get in a band and rock out. There is a lot of good bands, hopefully Caulfield Records will be putting out some records by some of the better ones. So keep your eyes peeled.

Thrashead: Rich?

Rich: Some people don't know where the state of Nebraska is, it is right in the middle.

Jennifer: Bordered by?

Rich, Thrashead, Paul, and Bernie: Iowa, Kansas, Colorado, Wyoming, and South Dakota.

Rich: This guy thought we were from the east coast, he thought Nebraska was on the east coast.

Jennifer: Have you ever noticed how people from the midwest actually know geography?

Thrashead: We people from the midwest know geography, because we get asked stupid questions all the time.

Bernie: From all you coaster people.

Rex: Well, people from California always get asked if they surf. (laughter) (more talk goes on about geographical stereotypes and eventually the interview comes to an end...)



Tesco Vee needs no introduction, so why even bother.... This interview was conducted by mail with Tesco Vee and Thorson. All answers were recorded from Tesco Vee's new toy store, The Toy Exchange, located in beautiful downtown Wheaton, MD.

TESCO VEE'S HATE POLICE

Interview by Killjoy

IN A HUNDRED WORDS, OR LESS, DESCRIBE YOUR OUTLOOK ON THE STATE OF MUSIC.

Tesco: How about desperate, recycled, uninspired, clunky, insipid, fethargic derivative, occasionally awe-inspiring, but for the most part I give it a thumbs-down. Perhaps it's that I'm old and jaded, but I just don't hear the spark in a lot of the current music from these young kids today.

HOW DO YOU FEEL ABOUT THE CURRENT UNDERGROUND SCENE?

Tesco: I get glimpses of the underground scene from records I get to review, and there's a lot of hot combos cranking boss tunage. There's also a lot of grotty crap - same as always. I think compared to ten years ago, it's pretty bad.

Thorson: Yeah - it just seems most bands are sort of treading water, just sort of doing the same old things these days. Things can change, and I still hope they will, but I don't see too much going on in it either.

Tesco: Yeah, it's the same old thing.

WHAT IS THE SCENE LIKE IN VIRGINIA?

Tesco: Well, I live there and that's about it. I don't know anything about the other bands. Operating in Virginia, most of them are hair bands that do covers, but there really is no scene in Virginia, as they say, anymore.

NAME YOUR FAVORITE CURRENT BANDS.

Tesco: I like Pygmy Love Circus, the Digits, Lee Harvey Oswald band. Of the current crop, there is a lot of them I listen to. How about you Thorson?

Thorson: Yeah, I probably agree with just about everything you said. Actually, you hear so many groups on the radio, rarely on the radio, but out in the bars and

clubs that you like. The questions is whether or not you want to shell out the dough for it. Usually, it isn't, but there is some good things out there, like the bands he just mentioned.

Tesco: We are big fans of the Love Circus, L.A.'s own. I'm sure they are a little bit out there for the punkers to get into, a little bit too sludgy, but we like our music sludgy - straight up in a dirty glass. Therefore, we like the monster-crush guitar and the nasty lyrics belched forth from a drunk singer.

WHO ARE YOUR "ROCK GODS"?

Tesco: Abba, Sweet, Slade, Gary Glitter, Mark Bolan, Dick Wagner, Iggy, MC 5, Crime, Blue Cheer, not Frank Zappa. I really hate that guy. I wish he would hurry up and just die. There was a rumor he had cancer. Put us out of our misery, you old fart.

IF YOU COULD ERASE THE EXISTENCE OF ANY ONE BAND FROM EACH DECADE, STARTING WITH THE 50's, WHO WOULD IT BE AND WHY?

Tesco: I think we would have to go with Pat Boone in the 50's, just because of them shoes. Fats Domino - I've never been real big with him either. In the 60's, of course, the Beatles - the band that I've always hated. I've always had a particular soft spot in my heart for hating the Beatles, as evidence by my past lyrical bent. I think it's all the kiddies of America duty to seek out the other three and slaughter them in their tracks, though that may be deemed illegal to incite such acts. I'm allowed to do that because I'm the Dutch Hercules. Kids listen to everything I say, so I tell them to go do something, I say "go steal me a case of beer", they bring it in about a half an hour and I'm happy. Or "let me borrow your girlfriend for forty minutes", you know, stuff like that. It's a perk that comes with the trade. I'm a rock guy and

that just happens, and nobody's worse for wear. Girls get good fucking, and I get the release. Okay, we're up to the 70's, Captain and Tenille definitely. Tenillacide is the only fate those two should have met.

Thorson: The Village People.

Tesco: They were choice. I liked the colored guy that was the cop. In the 80's, I think Men at Work. Yeah, I definitely wanted to wholesale bludgeon them. In the 90's, I would have to say the Rollins Band, because he is just an overrated sack of hot breeze, as far as I'm concerned.

Thorson: Ice-T should be disemboweled, as well.

Tesco: Pearl Jam and the Red Hot Chili Peppers, definitely. Lay them down on a bed of nails and have that guy from Poison Idea lay on top of them, the guy that weighs about 750 pounds.

WHAT IS YOUR OPINION ON SEX, RELIGION, AND FALAFFELS?

Tesco: Obviously, sex is very influential in my lyrical bent, and organized religion - I believe that to be an emotional crutch for the spiritually weak.

Thorson: Amen.

Tesco: You've seen sex and religion rise and fall in my songs over the years, from back in the old days when I did God's Bullies, and just sex - I mean the new album can we talk about the new album? Now kiddies, I know I have released some dung-like material in the last 5 years, and I realized the Meatmen got a little bit "rock". I went to an island in the South Pacific a couple of years back, and got real introspective, and said to myself, "You know what, Tesco, you've made so much money off the first album. That was bludgeon punk rock with the sickest lyrics imaginable. Then, you started doing this rock shit and everyone was saying, man, that blows. Do the punk shit again." Then it hit me, like a bag of

hammers. I need to go back and just do the bludgeon punk with the nastiest lyrics I can think of. So, the lyrics this time, kiddies, are the best ever, and they make the first Meatmen album look like a walk in the daisies. Thorson and I have put our heads together and it's taken two long years to get this manifesto of an album together. We came up with this fucking platter that is mind-blowingly great, and if all of you kids would just give it a chance, all it takes is fifty or a hundred thousand kids to plunk down a sawbuck on one of my products and I can stop doing a straight job.

Thorson: We can bring the filth to your front yard.
Tesco: That's right, we're delivering the filth, the hate mail. All you got to do is send me a sawbuck and the album is yours. It's called Gonzo Hate Vibe, it's 20 songs.

Thorson: No song is longer than three minutes.

Tesco: Three minutes max - some songs are only 30 seconds. How low can you go, lyrically, how sick, how twisted, perverted, warped, out there, left field, you name it. Off the top of my head, let's see, "Vegetarian on a Stick", "Big Giant Cock", "Fucking the Dough" would have to be the runaway single right now. It's a true story about a wild beaner who use to fuck pizza dough and then serve it to customers.

Thorson: And it really is true.

Tesco: And it really is true. Moving on down the line, "Jeff Boyardee", our tribute to Jeffrey Dahmer. "Toiling in the Underground" is my personal catharsis, it is autobiographical, first-person Tesco Vee because I am indeed toiling in the underground and just love it that way. Everything's on your own terms, bands to sign...

Thorson: There's our own solution to the problem of crime, "Penal Colony of Death"

Tesco: Oh yes. "Penal Colony of Death", where we have a good time with all our celebrity friends, most of which are presented in a favorable light with the exception of a couple who shall remain nameless. You've got to buy the album we can't give the whole thing out. "Gang Rape Lullaby" which is about my days in the Big House when I just refused to quick going a 130 miles an hour on the capitol belt way, so they locked me up. They put me in and threw away the key for a while. I was wearing my "prison stripes", being plugged in the buttocks nightly, and I wrote a song about it. Oh, I forgot to say what I felt about fatalfalls.

Thorson: I like them.

Tesco: They're made by dirty towelheads.

Thorson: I still like them.

Tesco: With dot-forehead wives, and reeking armpits, and they all drive BMWs.

WHAT IS THE NAME OF YOUR "LUST VIPER" AND JUST HOW BIG IS IT?

Tesco: There are many names, or shall I say euphemisms, for my weenie. Without getting into inches, let's just say it's in proportion to the rest of me. I wear a size

15 tennis shoe. Need I say more?

Thorson: WOW.

Tesco: Just read the lyrics to "Big Giant Cock", that's pretty much the end-all penis song.

WHERE DID THE IDEA FOR THE NAME "TESCO VEE'S HATE POLICE" COME FROM?

Tesco: I'm big on watching Nazi documentaries and I was watching one a couple of years ago, and they kept calling the Gestapo "Hilter's Hate Police". I thought I'm more wicked than Hitler. I need some hate police for myself. So, I went out and hired some.

WANTED, Hate Police - must be mean-spirited, angry, hostile...

Thorson: And can do a mean goose-step.

Tesco: Really, must dress-up like a Nazi, like Pat Fear in White Flag, and goose-step around the apartment until five in the morning. (LAUGHTER)

TELL US THE NAMES OF THE BAND MEMBERS AND WHAT INSTRUMENTS THEY PLAY.

Thorson: There's Thorson. He

Thorson: He's also known as DB - Dumpster Breath.

Tesco: Yes, Dumpster Breath Campbell. The guy plays being a vegetarian, right? So, he attempts to eat this like eleven-bean chili or something, but then he washes it down with two cases of Rolling Rock or some other God-awful beer, and he send up these burps that are from the very depth of his being.

Thorson: The result is like a dumpster on a hot July afternoon.

Tesco: Definitely Satan's colon would smell better than his breath. I mean it's evil and foul. By the time he gets to practice at five at night, he's been drinking for a good eight to ten hours. So, he's gabby as all get-out.

WHAT IS THE BASIS FOR YOUR SONGWRITING?

Tesco: People are dicks, life, wake up and walk outside.

Thorson: Turn on the news. Read the paper.

Tesco: Go stand in line at the grocery store. Try to get a good hooker nowadays. That will send you into a song-writing fury. Try to buy crack that hasn't been cut with crushed up fluorescent light fixtures. That really ticks me off. My crack has to be clean. Songwriting has always been easy. I will admit that on the new album that I've has some outside help for the first time conceptually. Thorson would come to practice and say, "You know what? I just got cut off by an Oriental guy. Tesco, you really need to write a song about this, cause these Oriental people cannot drive." I thought that was a damn good idea, so we did "Kamakazi Gridlock". I am open to suggestions for song titles as long as they are mean and spiteful, vindictive, and will make people

laugh. The first Hate Police EP was a piece of shit, I think - the one on Sympathy. This Hate Police band that's doing this album is a completely different band than the one that did that EP. So forget about that piece of crud on Sympathy and pick up the new album, you'll laugh your balls off. And if you don't have balls, they'll grow. Girls will instantly sprout nuts. Hot nuts, I might add.

Thorson: Not a penis, but at least you'll have balls.

Tesco: Really. Cover art is by XNO, famous artist from Memphis, Tennessee and it's fucking death. It's got me toolin' through this post-apocalypse wasteland in a open 1930's roadster with Beelzebub right next to me with his flaming trident, big joint sticking out of my mouth, Godzilla belching flames, fly saucers, it's awesome. It's a wrap-around cover. It comes with 16 pages of lyrics. Talk about multitudinous semantics, there's a lot of words packed into this

album. (Similar to the graphic on the other page, you'll have to wait and see!)

Thorson: Buy it. It makes a perfect gift.

WHEN PERFORMING GIGS, WHAT KIND OF A CROWD DO YOU ATTRACT?

Thorson: Chiropractors and neurosurgeons.

Tesco: Really, 18 - 25 year old kids with no hair, or funny hair, and their girlfriends look the same. They look like they live on the street. How do they get the money to come in, I don't know.

Thorson: They're parents are rich.

Tesco: There's always a couple of rich kids that invite us to stay at their house afterwards and that's what I like the best.

Thorson: They always have big liquor cabinets.



plays bass.

Tesco: He plays bass. He also plays guitar, but not in the band.

He's like a closet guitar-player when it's late at night, he turns the lights down low and...

Thorson: That's right, put on Kiss ALIVE and put on my Ace Frehley make-up. I've got every pose in the book down.

Tesco: No, he puts on his Levi & the Rockettes. He dresses up in his pink-peg slacks, and goofs his hair up. (LAUGHTER) Neil Eckburg plays drums, when you pay him.

Thorson: Alias Baby Huey.

Tesco: Then, "Iron Lung" Keith Campbell, formerly of Black Market Baby, that infamous, not-so-famous band from yester-year.

Tesco: And pools. I remember in Detroit I pulled out some fucking super-punk who flopped in the swimming pool drunk. Oblivious to everybody else at the pool, the guy was just floating motionless. I was nearby in my underwear on a large, inflated Orca whale - so I kind of paddled over to the guy and grabbed by the back of the head and helped out.

Thorson: Tesco Vee, humanitarian.

Tesco: That's right, paddling over in my BVDs. (LAUGHTER) We have a devoted crowd. I've been around long enough that some of these kids have bought the old stuff, and they want to hear the old stuff, so we play it. But with this new thing coming out, we're going to do the old stuff and the new stuff, and there's going to be a big piece of the Meatmen missing. We're erasing a little history, not that I'm ashamed of anything that I've done. It just doesn't fit in with what we are doing now.

HOW WOULD YOU REACT IF YOU SAW GEORGE BUSH AT ONE OF YOUR SHOWS?

Thorson: Boner!

Tesco: I would probably... I don't know. I don't know what I would do. You've got speechless for the first time in my life.

Thorson: He paid to get in, we got his dough.

Tesco: Well, I'm a card-carrying Democrat, so the first thing I would do is go, "George, your stance on abortion and AIDS is way wrong, you big dope." And Dan Quayle, christ!

Thorson: Just because there is an "e" at the end of his name, he thinks that every other word has an "e" at the end of it too.

Tesco: I think that he should pick George "Goober" Lindsey to fill in for Dan Quayle.

Thorson: Maybe then I'll vote for him.

WHAT EVER HAPPENED TO THE BLIGHT PROJECT?

Tesco: Well, that was a great project. Steve and Mike from the Fixx, a guy named Pat on drums. We played an open house for my mother-in-law that was a doctor, and she got kicked out of the profession, so they had this party for her. We played there and there were all of these old people. It's so weird when you play for those audiences. We warmed for the Dead Kennedys in Detroit once and it was a lot of fun. They are going to re-issue that event someday. Cory at Touch & Go, when he get off his more than ample buttocks, will re-issue it as a twelve-inch. He's going to re-issue all of the old stuff sooner or later. The Necros is the next one, I think, the Fixx, and all of that stuff.

IN WHAT DIRECTION DO YOU WANT TO GO WITH TVHP?

Tesco: Straight to the gutter.

Thorson: Straight to the bathroom.

Tesco: I don't know. No direction at all, just keep doing it.

Thorson: Just as long as it's good. You know, hopefully it will not sound exactly the same. Just whatever twirks are thang.

Tesco: That's right. We'll do some shows. We're going to start going south towards Texas, place like Austin is really hoppin' - two hundred clubs in one city. Here in DC, we've got like 3/4 of a club, a club and 1/2 maybe.

The place that wants us to play holds 80 people. We will play California one day.

HOW DOES THE GREAT STATE OF VIRGINIA FEEL ABOUT YOU AND YOUR WORK?

Tesco: Virginia is a state of full of yuppie, BMW-driving, motherfuckers. Maryland, on the other hand, is a blue-collared pretty hip place to be a musician. It's just a much cooler place.

Thorson: In the Washington DC area, there are probably 2 1/2 - 3 million people.

Tesco: And there are no clubs.

Thorson: Well, there are very few. There's a lot of musicians and there's a lot of bands. The problem is that this is a very white-collar, urban area. Kids grow-up here very success and goal-oriented. This area has the highest percentage of college-graduates in the country.

Tesco: Boring.

Thorson: Yeah, exactly. Kids here don't grow-up with the same attitudes as they may have in other

on my partial restored 1949 Hudson that says "This Virginia Gentleman is Pro-Choice". A rare moment of introspection from Tesco Vee.

Thorson: And a hush goes over the crowd.

TELL US WHAT KIND OF GUY TESCO VEE IS.

Thorson: A warm, caring, beautiful, human being.

Tesco: Thank you, Thor. Isn't that like asking Van Gogh why he cut his ear off? What kind of guy am I? I'm a real nice guy. I'm the fucking nicest guy you've ever met. Contrary to what anybody tries to tell you, I'm just a hell of a nice guy and I haven't let all of this non-success go to my head. I haven't let all of this failure go to my head. I'm still the humble guy I've always been. Tesco Vee: rock star, telephone man, toy collector, motorcycle rider, old Coke machine collector, woman fucker, eater of choice food. I'm a multi-faceted kind of guy. I'm six foot six, and a barrel of fun.

NAME YOUR BIGGEST LOVE, AND YOUR BIGGEST HATE.

Tesco: My biggest love would have to be Girta, my Scandinavian love child. My biggest hate would have to be there's so many. How can you pick just one?

Thorson: Everything.

Tesco: Everything, no, that's not true. We like a lot. We hate neo- quasi- pseudo- Republican, Nazi, fascist, narrow-minded, pig-headed, money-grubbing pricks, and the world is filled with them.

Thorson: D.C. is filled with them.

Tesco: Self-serving, 80's kind of fucks.

Thorson: All with their BMW's and their hair cuts.

Tesco: Only in it for themselves, that's the bottom line.

Thorson: You can tell just by the way they drive their cars.

Tesco: Right, one of them cuts you off and you've got a whole album written worth of hate. It just pours out like a pus from a soar, like a dark green and stinking pus.

WHEN YOU HAVE TIME TO YOURSELF, WHAT DO YOU LIKE TO DO FOR RECREATION?

Tesco: Plug holes with my penis.

Thorson: That's right. Watch videos of yourself jacking off.

Tesco: Jerk off watching videos of myself jerking off. Pound the putty. Bash the bratwurst.

Thorson: Enter the Fist of Fury contest.

Tesco: Burp the beef. Slam the ham.

Thorson: And later shake the hair from his palm.

OUT OF ALL THE TIMES YOU HAVE BEEN ON STAGE, WHAT IS THE SINGLE MOST ANNOYING EXPERIENCE YOU CAN RECALL?

Tesco: That would have to be Miami, 1987. This black fellow decided he was going to get me. And what happened is he tried to get me the whole show. He was jumping up on stage, and eventually we rolled into the audience, fighting madly; which is something I'm really good at. I like to fight. The crowd took care of him.

ANY CLOSING COMMENTS FOR YOUR MANY ADORING FANS?

Tesco: Buy the new album, Gonzo Hate Vibe.

Thorson: Buy it. Buy it. You'll like. You'll like.

Tesco: Buy the band Tesco Vee's Hate Police stuff. Check out for the track on the Surprise Your Pick REM tribute album. In our inimitable style, as only we could do it. We are also appearing on an Authority's tribute single on Insurrection records from California. We're doing the song "Shot in the Head". We're working on a few other little things that shall remain secret until we feel you are worthy of knowing about them. If anyone would like to sell me their old Aurora monster models, or just write and say hi

Thorson: Or send pictures naked of girls.

Tesco: Yeah, we like pictures naked of girls. It's TESCO VEE'S HATE POLICE (TVHP), BOX 5542, McLEAN, VA 22103. And send a stamp. Don't be such a tightwad.

Now kiddies, I know I have released some dung-like material in the last 5 years, and I realized the Meatmen got a little bit "rock". I went to an island in the South Pacific a couple of years back, and got real introspective, and said to myself, "You know what, Tesco, you've made so much money off the first album. That was bludgeon punk rock with the sickest lyrics imaginable. Then, you started doing this rock shit and everyone was saying, man, that blows. Do the punk shit again."



parts of the country. Mommy and Daddy foots the bill for them to go to Harvard or Yale or wherever the fuck they go. Then, afterwards they get respectable jobs and hide all of their punk albums or sell them off at yard sales.

Tesco: That's right. The fact that I have a Master's degree in elementary education goes a long way towards my lyrical bent.

Thorson: His Masturbation degree.

WILL YOU BE TOURING SOON?

Tesco: When the spirit moves us. When the bowel moves us.

Thorson: If you want us to play, we will play.

Tesco: I've got my aging Disco conversion van with the captain's chairs and the love lights and the velvet airbrushings of colored people on the roof. You know, we get this hate, and where's a good place to get hate? Go to black people. They've got more to bitch about than anybody else in the world. Now, we have a spate of angry, hostile blacks and I like it. It's refreshing. All of this potty-mouth, potty-rap. It's getting rather tedious now because there is about a million of them, but in 1989-90 it was a breath of fresh air. There was a void. Now you've got people speaking their mind, and it opens things up for people like me. I like to tell it like it is. And if Tipper Gore, and the PMRC, once she becomes the first lady to the vice-president or whatever, she's going to have a new form and it's going to start all over again. So, brace yourself for a new wave of Republican-Nazi censorship. Much like a review I sent to a certain fanzine, in a certain Mid-western city, that they didn't print it because I used the word "jig". Now that's what I can't handle. When the left-wing press starts to decide that they can censor. Censorship, in any forms, sucks. I don't care what it is. You should be able to say anything you want in this society and without repercussions. The Republicans need to go, is the bottom line. They have to go. As Howard Stern, the best dee-jay in America often says, if you vote for George Bush, women, you are mailing your vagina to him in a box. It's very true. Pro-choice. I've got a bumper sticker

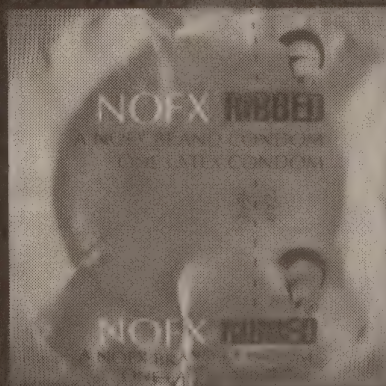


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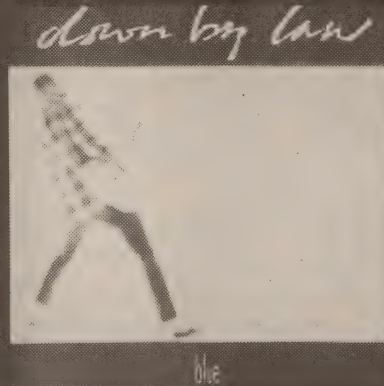


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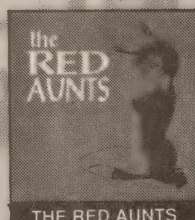
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REDD KROSS

by Karl Rumpf

Years ago I had a dream that Cyndi (Brady) came to my house, was looking totally hot and had a Trans Am, took me out, was kissing all over me and bought me shoes. And now she designs Converse! - Eddie

This is the kind of stuff that the members of Redd Kross concern themselves with. Whether Eddie is a clairvoyant remains to be seen but, Redd Kross have proven themselves to be a mainstay in the Los Angeles music scene as well as in various other cities and countries around the world.

Hailing from Hawthorne ("The same town the Beach Boys came from," adds Steven McDonald) the McDonald brothers, Steven and Jeff, formed Redd Kross (then Red Cross) before either of them had fallen into the arms of puberty. Taking part in the Southbay music scene that spawned the likes of Black Flag and other hardcore outfits, Redd Kross had released their first EP on Posh Boy by 1979 when they were mere teenagers. Surprisingly, Redd Kross is one of the few bands from that scene that remains intact today although having gone through numerous line-up changes.

Steven and Jeff are still at the helm, with the most recent additions of Gere (pronounced: Jerry) Fenellie on keyboards and Eddie (no last name given) on guitar. Brian Reitzell has been on drums for two years now.

Currently without a record contract, the band has been touring and occasionally releasing singles on independent English labels; the most recent being "Trance" on Seminal Twang. They have plans to release an EP in the early fall and will start recording a new album by summer's end. Upon completion they will shop the record around to English labels.

For the moment though, the band is headed down under for a three week tour of Australia where upon return they will leave for England to fill the opening spot on the bill of the three day Reading Festival in England. They will be performing with the likes of Teenage Fanclub, L7 and Bjorn Again (an Australian band that covers ABBA

"Oh no,
not those
guys again!"

songs), while Nirvana headlines.

The boys (and girl) recently took time out from their rehearsal to talk with Flipside. A couple tips before we begin:

1) It is helpful to read the TVTV\$ "editorial" from the second to last Flipside, #78. (Refer to number 6 on the list), and... 2) These guys lie with the straightest of faces. You be the judge as to when they're telling the truth. (Hint: It's not very often.)

Thanks to Michael Quercio and Paul K. for helping to set up this interview. Oh yeah, my friend Danny asks a few questions and makes a few comments. - Karl

Karl: So what have you guys been up to since "Third Eye" came out?

Steven: Well...

Jeff: Touring. Non-stop touring.

Steven: Touring. We found Eddie after about six months of touring for "Third Eye."

Jeff: He was a bus boy at Flakey Jake's restaurant.

Karl: Are you serious?

Steven: (laughing) Yeah, he worked at Flakey Jake's.

Eddie: I got kicked off the Blue Oyster Cult tour. They hated my guitar playing and I ended up in Anaheim.

Jeff: He was in the Blue Oyster Cult revisited before he...

Steven: The only original member was the roadie.

Eddie: It was a horrible occasion; getting kicked off-stage at a show.

Karl: So did you guys leave Atlantic or did

Jeff: And Lee Ving. Kind of.

Steven: Robert is a hybrid between Syd Barrett and Lee Ving and I don't know.

Jeff: Robert is a result of... What's that woman's name on Dynasty? Danny: Alexis Carrington?

Jeff: No, who's the Linda lady?

Everyone: Linda Evans.

Jeff: Linda Evans is his mom and it was really strange being the child of a celebrity. He always had identity problems so it was a difficult situation. And it was hard on him. Danny: Is that why he sang like Paul Stanley?

Steven: (laughing) Yeah, that might have been why he sang like Paul Stanley.

Jeff: That's why he was able to sing like Paul Stanley.

Karl: Is Linda Evans really his mother?

Steven: Hmm hmmm.

Karl: Well, I already asked you who's pay-

Jeff: We didn't have an ad in BAM.

Karl: I saw your ad.

Jeff: We had an ad in BAM? Oh, so that's why all those former members of Armored Saint kept showing up.

Karl: What made you guys decide to add a permanent keyboardist to the band?

Jeff: Because the TVTV\$ had a keyboard player. We are sooooo influenced by them. Because they're geniuses. I mean, they're really, really geniuses. We were so honored to be in their list of the 10 people that they are most jealous of. (Everyone laughs) I was completely honored because we have been big fans of theirs for a long time.

Karl: (To Gere) How do you like being the only female in the band?

Gere: It's fine.

Karl: Is it weird being on tour?

Gere: No. Uh, uh. I really have a big penis anyway.

too many times. We've been hurt. We have a problem with commitment.

Karl: So what's up with Teenage Fanclub? I saw you at their last show. I thought that was pretty cool.

Steven: How many times did they mention our name at the show? It was slightly embarrassing. It was like back scratching.

Jeff: We played with them in England. They invited us over there. They're cool. They're the best band.

Steven: Oh, they're a great band. I love 'em all. Jeff McDonald is the Gene Simmons of this group. Let's just get that clear now.

Brian: Steve, can you touch your nose with your tongue?

Steven: I can pick my nose with my tongue.

Karl: What inspires you guys?

Steven: Mostly the TVTV\$. Other than that... I would actually say Stevie Nicks, Sonny Bono, David Gilmour, Cher...



Redd Kross #19

7-19-92

Left to right:

Brian Reitzell,

Gere Finelli,

Steven

McDonald,

Eddie and Jeff

McDonald.

photo by Karl Rumpf

Karl: Jim Ladd.

Gere: (Referring to the TVTV\$ "Hippie-Crite" list in Flipside 78.) Jane Fonda.

Steven: Jane Fonda's a huge inspiration. Danny: Early days or later?

Steven: All years.

Jeff: We're like one of the few Communist punks left.

Steven: That's true.

Karl: I just recently got ahold of a back issue of Reflex magazine and you said that Steve Vai played with you guys; was that a joke or is it true?

Jeff: Steve Vai played keyboards?

Karl: I don't recall exactly.

Jeff: He did. He didn't play guitar with us, he played keyboards. He's really good. He's a nice guy. He's too into jazz for us though.

Karl: So what's your fascination with Linda Blaire?

Jeff: She's a fox.

Eddie: She's a super fox.

Steven: We hate her.

Jeff: We just wrote that song to make fun of her.

Steven: She can eat my pussy. I'm sorry. Linda Blaire...? Who is she?

Karl: Comment on the Muffs.

Jeff: (Sarcastically) They suck. The Muffs come here and steal all of our songs.

Steven: They're selling out you know.

Eddie: Yeah, they got that Camel endorsement.

Jeff: Yeah, the Muffs are awesome but they are selling out to the corporate pig.

Steven: They told me they are. They can't wait to sell out.

Karl: Are they signed yet?

Steven: Yeah. They got a million dollar advance.

Jeff: No they didn't. They got \$500,000 for the first album, \$600,000 for the second and a million for the third. A much bigger

they drop you? What's the deal with that?

Steven: Uhhmmmmmm.

Jeff: We were dropped for being too rebellious.

Steven: Too anti-parental.

Jeff: Too rude and too anti-social.

Karl: You're such bad kids.

Steven: Our record got banned in England. It was anti-Queen. (They laugh)

Jeff: Or so we have read.

Steven: Or so we have read. I think that's why they dropped us. Danny: In the liner notes of "Third Eye" you guys thanked Freddie Mercury...

Steven: No, no, no. They meant anti-the Queen. Anti-Queen Elizabeth, which I don't understand.

Karl: Are any major labels looking at you right now?

Jeff: They're all looking at us.

Steven: They're such voyeurs.

Eddie: There were a bunch of people staring at us at breakfast this morning.

Karl: What happened to Robert Hecker?

Jeff: Robert is a genius.

Karl: Did he leave or...

Steven: Robert's a lot like Syd Barret.

ing for you to go to Australia.

[Steven told me before the interview that an Australian promoter was flying them over.]

Jeff: Who's paying for us? That's a rude question!

Steven: (To Karl) How much money do you make?

Jeff: We're famous there.

Karl: I'm a waiter. I make nothing.

Jeff: You make more than I do.

Karl: You guys can pay the rent. Jeff, you were just in another movie, weren't you? "Gas, Food, and Lodging?"

Jeff: I think you're talking about "Black Orchid II."

Steven: No, you mean "Wild Orchid II."

Jeff: Well I didn't see the screening of it. I was just in it because I needed the money.

Steven: He was in the orgy scene. The third orgy scene.

Jeff: Yes, I was in "Gas, Food and Lodging."

Karl: Is that still playing?

Jeff: I don't know if it's out yet.

Eddie: How did you guys run into him? Did he answer your ad in BAM?

Steve: Noooooo.

Steven: Gere's more man than any of us.

Jeff: We don't call her Brazil Nut for nothing.

Karl: You could be on the Howard Stern show. He loves transvestites. How did you get in the band, Brian?

Brian: Well I'm not really in the band...

Jeff: (Cutting off Brian) Brian, you have a booger in your nose.

Brian: (After a little adjusting) Is it still there?

Jeff: No, you sucked it in.

Steven: Brian's not in the band. We keep him on salary because we think he's too ugly to be a permanent band member. He's like the Bill Wyman of the group.

Eddie: We keep him on celery.

Karl: What did you do before you joined the band?

Brian: I played in bands up in San Francisco. With Gere. And then some friends said these guys needed a drummer. So I came down here. Actually they haven't told me that I'm in the band so... It's been going on two years now.

Karl: You're in the band.

Steven: So you think. We've been burned

It's like: "When it's time to change/ You have to rearrange/ Decide who you are and what you're gonna be." That's always been the motto of my life. I mean, I read the Michael Jackson "Moon Walker" book and I related heavily when he was talking about the part when he went through puberty and people would enter the room and say, "Where's that cute little Michael?" (Suddenly becoming very sincere) But, he was standing right there, except he wasn't that cute little Michael anymore. He was that big dopey kid with an afro and zits. He's really bitter today and I'm bitter about it too... Posh Boy, Robbie Fields. He just hung me up on that cross. He sucked me for everything I had. - Steven

deal than we ever got when we sold out.

Karl: Who are they signed to?

Steven: Warner Brothers. Ted Templeman is producing them.

Jeff: They're keeping it under wraps because they're punk rock.

Steven: Phil Collins is playing keyboards on their album. That's already been arranged. They're selling out and Maximum Rock 'n Roll isn't gonna like them anymore.

Karl: Here's my weird question: If you could be an animal or a vegetable, what would you be and why?

Eddie: How about a mineral?

Steven: I would probably be a vegetable.

Karl: Which kind would you be?

Steven: Brian Wilson. (Everyone laughs)

Gere: I want to be a piece of candy.

Karl: What kind?

Gere: Brachs.

Eddie: I want to be a Chia seed.

Steven: How about Chia spread?

Eddie: Yeah, Chia spread; exciting and it gives you energy.

Jeff: Decompose granite.

Brian: A mosquito.

Karl: Who do you want to be the next president?

Jeff: Robert Hecker.

Steven: Most definitely Bush.

Gere: Ted Nugent.

Steven: I love having a Bush in the office.

Karl: How did you end up recording the new single at the Beastie Boys' studio?

Steven: I used to go out with Adam Horowitz and he dumped me for Ione (Skye) he felt kind of indebted so they gave us free studio time.

Jeff: If you go back to the back issues of Flipside, you'll find that Steven was saving up money to get a sex change. He strung Adam along for many years and decided that he couldn't go along with it and Adam was crushed.

Steven: Adam dumped me. I don't know what issue it was but it was the second time we were on the COVER of Flipside. The cover. We broke the news. Jeff and I came out of the closet that we were trying to get sex changes. We wanted to be an all girl group.

Jeff: Only for commercial reasons.

Steven: Only for commercial purposes. We wanted to be more like the Runaways. And a lot of punkers had a really hard time accepting this back then.

Jeff: We thought people would embrace us for our individualistic concepts and ideas. Marketing ideas.

Steven: We thought that's why we first got into punk rock.

Jeff: At the time we only really, really, really listened to the Dead Kennedys. That's all we listened to and they inspired us. We thought: "Jello had a sex change, we can have one too."

Karl: With Shonen Knife, did you hear them first or did they hear you?

Steven: We discovered them. Let's set the record straight.

Karl: Did you write "Shonen Knife" first or did they write "Redd Kross"?

Steven: We wrote "Shonen Knife" first.

Jeff: We wrote "Redd Kross" for them as a way for them to...

Steven: Actually we wrote that song "Redd Kross."

Karl: Seriously?

Steven: Yeah, we made them play it.

Jeff: We call ourselves geniuses.

Karl: Tell me about "Debbie & Kim."

Steven: Debbie & Kim? Debbie Peterson (of the Bangles).

Jeff: And Kim Shattuck (of the Muffs) They were lovers at one time.

Steven: They were lovers. It's true.

Jeff: They used to go out together but Kim decided she didn't want to be a lesbian anymore.

Steven: She couldn't be a good enough lesbian so...

Jeff: She dumped her. She left Debbie naked and crying.

Karl: I read that the song was about Kim Gordon and Debbie Gibson.

Steven: God, people will believe anything!

Jeff: Who's that? I don't know who Kim Gordon is.

Karl: Uhhmm Sonic Youth?

Jeff: Sonic Youth. Who are they?

Steven: They're that new band from Brazil, right?

Jeff: Never heard of them.

Steven: I heard of them. They used to hang out with Sepultura.

Jeff: Oh, they're that band... Weren't they on that album "No New York"?

Steven: No, they were on that compilation "American Youth Report."

Danny: There goes your interview, Karl. (The band laughs at my expense.)

Karl: Jeff, my friend wanted me to ask you: Why did you cut your hair?

Jeff: I didn't cut it. I just finally stopped wearing the wig. I didn't think that anyone

would notice that it was a few inches shorter.

Karl: What were you guys like when you were kids? Were you really popular?

Steven: I was one of those male cheerleaders.

Gere: A glee club guy.

Jeff: I was on the basketball team. I had a scholarship but I dissed it.

Karl: To where?

Jeff: It was just Loyola.

Steven: I was homecoming King.... and Queen at the same time. It was the first time it had ever happened at our high school.

Jeff: A uni-sexual homecoming.

Steven: It was monumental.

Karl: (To Gere) What were you like in high school?

Gere: I was the most popular girl on campus as well.

Karl: Where did you go to high school?

Gere: I went to high school in San Francisco.

Karl: And how about you Eddie?

Eddie: Oh I used to get chased by jocks. I had a Ted Nugent cover band and all the jocks' girlfriends would come and watch my band play and I'd lay them all. So, at school I would get my ass kicked. So it was a vicious circle.

Steven: Eddie dropped out in the 5th grade.

Jeff: He only hung around the campus.

Eddie: Actually I went to 9th grade and totally failed everything, 10th grade I skipped most of it. I never went to 11th grade. I just went the first day and signed up and left.

Karl: I heard that you were going to be doing something for a Sweet compilation and an ABBA compilation.

Gere: ABBA.

Steven: We just recorded it but it's not come together yet. This label in England is putting it together and it just hasn't come out yet.

Karl: Did you do "Dancing Queen"?

Steven: Yeah, we did "Dancing Queen" because we heard that U2 was doing it.

Jeff: Wasn't everybody? We 3.

Danny: What about the Sweet compilation?

Steven: I don't know. Rodney (Bingamheimer) mentioned that to me.

Gere: I haven't heard anything about that.

Danny: You guys were gonna do "Foxes On The Run"?

Steven: We never did that song. Actually we were thinking about doing that song: "If she don't spread/ I'm gonna bust her head."

Jeff: "Sweet Jeffe."

Steven: Those are brilliant lyrics.

Karl: When you were starting out were your parents supportive or were you total rebels?

Steven: I was like Dylan on 90210. I was a maverick: so-to-speak.

Karl: Did you have cool side-burns?

Steven: Yeah. I used to wear fake side burns when I was 10. Actually our parents were in our band. They really encouraged us.

Jeff: We had to kick them out because our dad didn't play rhythm guitar very well.

Steven: Our mom used to be our manager and we had to fire her because she didn't have enough clout in this town.

Jeff: So we set her up with a cottage in Malibu to get her head together.

Karl: I wanted to know, because he's one of my favorite directors, did you get to meet Rob Reiner when you guys filmed "Spirit of '76"?

Jeff: Who's that?

Karl: The coolest director of all times.

Steven: Actually, Rob Reiner is my godfather. He's old friends with the family. He got me into the film.

Jeff: We met him through Robert's mom.

Karl: What did you think of David Cassidy?

Jeff: Big Queen.

Steven: I thought of him a lot. I'm obsessed with him. He's the light of my life. Hey, do you guys think that we should kill David Cassidy? I say kill him.

Jeff: I don't know, cos we love him so much.

Eddie: We should have a name for him so that when we're in other cities we can refer to him.

Jeff: What about Starbutt?

Steven: What about Beacon of Bliss?

Eddie: Head Cheese?

Karl: If you're gonna kill him, what about Danny Bonaducci.

Jeff: (Sadistically) Let him live.

Steven: He's in enough pain already.

Karl: Have you ever tried to get booked on Dennis Miller?

Jeff: We're gonna tour in Chicago.

Steven: We're gonna tour with Chicago? You see, we can't get on Dennis Miller because Henry Rollins hates us. You know how Dennis and him sort of have a thing? I don't know. I really loved him but we can't get on that show.

Jeff: We were actually booked on the show but Dennis Miller kicked us off because we were too anti-social.

Karl: Too anti-Queen?

Steven: Yeah, he said, "These records are awfully anti-the Queen."

Jeff: No, he literally said we were rude and anti-social.

Steven: Right. So he got Henry Rollins instead.

Karl: You're managed by the same people that manage Nirvana aren't you?

Jeff: No.

Karl: You aren't?

(Actually they are managed by John Silva of Gold Mountain Entertainment and he does manage Nirvana.)

Steven: That's one of those great urban myths like "Stevie Nicks does coke up the butt."

Karl: Who manages you then?

Steven: Actually, this little old lady that everyone calls Granny Acid.

Jeff: We met her through Ed. She managed the later version of Blue Oyster Cult and she was managing Bruce Dickenson of Iron Maiden.

Karl: Hey, I loved Iron Maiden when I was in high school.

Steven: She was managing Bruce Dickenson during his "Tattooed Millionaire" period.

Karl: That was a bad move.

Steven: Yeah, she was trying to bail him out. But, we really liked her politics.

Karl: Iron Maiden's made a come back, haven't they?

Jeff: They're excellent.

Steven: I like Iron Maiden as much as the next guy.

Karl: I don't really have any good questions left to ask you.

Steven: Oh, come on, you've got 28 questions.

Karl: Yeah, I have a lot but I've dropped some of them as we've gone along because I didn't think they'd interest you.

Steven: Oh come on, we'll answer them all.

Karl: This is one that my friend wanted me

to ask you: If you had to categorize your music, where would you put it?

Jeff: Punk rock.

Steven: I would say that we're part of that new genre that the TVTV\$ started. We sort of hopped on the TVTV\$ bandwagon.

Jeff: That's what we are now.

Steven: After I hear the first TVTV\$ album, "Making the Pigs Sick", I stopped combing my hair and ever since then I just think about them all the time.

Karl: So you guys are really good 'friends' with them, aren't you?

Steven: Yes. I've slept with every member of the band.

Karl: Here's another one that someone wanted me to ask you: Where do you buy your clothes?

Jeff: At Melrose Place.

Eddie: I get mine from the lost and found bin at Shooters.

Jeff: That's a good place to get clothes. Shooters. The Peach Pit.

Steven: That's where Eddie used to work after he got fired from Flakey Jake's.

Karl: Have you slept with Nirvana yet?

Jeff: Only with various members of Pearl Jam. (At this point the conversation turns to discussing who we think Rodney fantasizes about.)

Danny: Maybe Daisy Chainsaw.

Jeff: We LOVE Daisy Chainsaw! "Love, love, love all your money."

Steven: (In a frighteningly good imitation sings:) "Love, love, love all your money!"

Jeff: That was the reason we had to go to England. We heard that song and said, "Where is that sound coming from?"

Steven: That song led us to that country. Kind of like the Pied Piper. We sort of astral projected overseas. It was our guiding star.

Jeff: How can anyone not like Daisy Chainsaw?

Steven: I basically don't trust anybody who doesn't like Daisy Chainsaw.

Jeff: Basically, you hear a new sound and you're afraid of it.

Steven: That's what it is.

Jeff: Feel the Fear.

Steven: Yeah, most people just don't feel the fear. The thing is that it just sort of nails people too hard.

Karl: (Sarcastically) You guys are making fun of all these bands; you're ruining your chances of ever making it in Hollywood.

Steven: Oh, we're not making fun of anyone.

Jeff: We didn't bad-rap one person.

Steven: We're influenced by all musicians. Any musician out there, I'm influenced by them.

Karl: What do you have to say to people who think you've changed a lot since you started out?

Jeff: Fuck off! If people can't roll with the changes, get off the REO Speedwagon.

Eddie: They just have to ride our storm out.

Jeff: We're just riding the storm. That's all we're doing. Just like anyone else.

Eddie: Roll with the changes.

Steven: It's like: "When it's time to change/ You have to rearrange/ Decide who you are and what you're gonna be." That's always been the motto of my life. I mean, I read the Michael Jackson "Moon Walker" book and I related heavily when he was talking about the part when he went through puberty and people would enter the room and say, "Where's that cute little Michael?" (Suddenly becoming very sincere) But, he was standing right there, except he wasn't

that cute little Michael anymore. He was that big dopey kid with an afro and zits. He's really bitter today and I'm bitter about it too.

Jeff: It's like, what they did to him is awful. **Steven:** Posh Boy, Robbie Fields. He just hung me up on that cross. He sucked me for everything I had.

Jeff: It's no use being a pre-teen punk rock martyr.

Steven: It doesn't work. Let me tell all of those aspiring 9 year olds out there right now who are listening to TVTV\$ records: don't do it!

Karl: How old were you guys when you actually got the whole thing started?

Steven: 6.

Karl: How about you, Jeff?

Jeff: About 8 1/2.

Steven: I was actually 20 when we did our first record. I had some sort of a thyroid problem that delayed my puberty.

Karl: You were a little bit pudgy on your first single.

Steven: Yeah! I was retaining fluids and...

Karl: That sounds like an estrogen problem.

Jeff: It was what happened to Gary Coleman.

Steven: I was kind of like Webster (Emmanuel Lewis) and Gary Coleman.

Danny: Hanging out at the train station.

Steven: Yeah, so I got off the train when I was 20 and Kim Fowley discovered me. He hangs out down at the train station.

Karl: Who is Kim Fowley?

(The band pauses and then on cue begins singing Mr. Fowley to the tune of Ozzy Osbourne's "Mr. Crowley.")

Steven: Ozzy Osbourne wrote a song about him. Come on, ask us any stupid question you want to ask us?

Jeff: Ask us why Carlos Santana produced the Neurotica album.

Karl: Why did Carlos Santana produce the Neurotica album?

Steven: Because he's great.

Karl: Did you guys smoke pot with him?

Jeff: No.

Steven: No, he doesn't do pot.

Danny: He didn't inhale.

Jeff: He doesn't inhale.

Steven: He just does ice.

Jeff: And horse.

Eddie: Euphoria.

Steven: No, he only does ice. He's melted out.

Eddie: I saw him smoking some Chia seed.

Karl: Do you have any movie roles coming up soon?

Steven: My life is a movie role.

Gere: I'm making a porno flick.

Karl: What's it gonna be called?

Gere: I don't know yet but I'm producing it. Me and Ginger Lynn are doing it.

Danny: You can do the soundtrack.

(At this point the Muffs show up for rehearsal and things kind of break up. [Oooops, I ended that sentence with a preposition.] But, Steven has one remaining question for Al Flipside.)

Steven: I'm kind of hurt. You have to ask Al why he's ignored us for 10 years. We were on the cover twice.

Karl: Why do you think he's ignored you?

Jeff: Because we stuck to our punk rock roots and he moved on.

Steven: Because Al's the one who actually sold out. We were actually on the very first glossy cover of Flipside magazine. We sold out together. (Nope, 45 Grave were on our first glossy cover - 6 issues before your one and only solo cover.)

REDD KROSS BY NUMBERS

TOURISTS

Jeff McDonald-g Steve McDonald-b/v Greg Hetson-g John Cookbook-d (Active in the summer of '79. Most notable gig was Poliwog Park with Black Flag, and the many Church parties. Greg Hetson was the only band veteran being in the Mongrels with Faling James. This was Jeff and Steve's first band, Jeff not playing guitar at this point, just singing.)

RED CROSS #1

Jeff McDonald-g/v Steve McDonald-b/v Greg Hetson-g Ron Reyes-d (By the fall of '79 Red Cross was off and playing a "world tour" consisting of Blackies, Hong Kong Cafe and Kings Palace (later called Rajis). They record the "Siren" stuff for release on Posh Boy Records. Ron Reyes joins only if the drop the "lame" Tourists name and Red Cross is chosen as the only name they could agree on. Soon Ron is offered vocal duties in Black Flag but was to be kicked out soon. They do their 1st Flipside interview.)

RED CROSS #2

Jeff McDonald-g/v Steve McDonald-b/v Greg Hetson-g Lucky Leher-d (Lucky from previous rock bands joins for one practice. He thought himself "too professional" for the band and quits taking Greg Hetson with him to join Keith Morris and form the Circle Jerks.)

RED CROSS #3

Jeff McDonald-g/v Steve McDonald-b/v Chet Leher-g John Nobody-d (Ashort lived giging line-up with Lucky's brother on guitar.)

RED CROSS #4

Jeff McDonald-g/v Steve McDonald-b/v Chet Leher-g John Nobody-d Dez Cadena-g (This line-up with Dez added to beef up the guitar sound played the Fleetwood in April '80. Soon Dez left to join Black Flag and Chet left to form Wasted Youth. The band opted to be a three piece again but soon fell apart.)

RED CROSS #5

Jeff McDonald-g/v Steve McDonald-b/v John Stielow-d (Finally a year later the band resurfaced at the Star Theater. John "Cookbook" Stielow rejoined and they had new material. "Burnout" is released in the Fall of '82 on Rodney on the Roq #2 and "Puss n Boots" released on "Hell Comes To Your House" compilation on Bemisbrain. Lots of gigs.)

RED CROSS #6

Jeff McDonald-g/v Steve McDonald-b/v John Stielow-d Tracy Lea-g (Tracy, from Minors/Castration Squad joins. Tracks are recorded for "Born Innocent" their debut album on Smoke 7 (later on Frontier) and was released in Spring of '82.)

RED CROSS #7

Jeff McDonald-g/v Steve McDonald-b/v Tracy Lea-g Janet Housden-d (Janet from the Disposals/Omlits/Farm joins on drums when John leaves for lack of interest and his girlfriend. Red Cross do their second Flipside interview and have their first solo appearance on the cover!)

REDD KROSS #8

Jeff McDonald-g/v Steve McDonald-b/v Janet Housden-d Dez Cadena-g (Dez is out of Black Flag and replaces Tracy on guitar. The American Red Cross don't like the bands name and it is modified.)

REDD KROSS #9

Jeff McDonald-g/v Steve McDonald-b/v Dez Cadena-g Dave Peterson-d (Dave Peterson replaces Janet (who now becomes a Love Doll). Dave is the brother of the Bangels Peterson sisters.)

REDD KROSS #10

Jeff McDonald-g/v Steve McDonald-b/v Dave Peterson-d (Dez quits again to form his own band DC3. The band record the "Teen Babes From Monsanto" session and is released on Gasatanka/Enigma in 1984.)

REDD KROSS #11

Jeff McDonald-g/v Steve McDonald-b/v Dave Peterson-d Robert Hecker-g (Robert Hecker is added to bring out the guitar sound for live shows.)

REDD KROSS #12

Jeff McDonald-g/v Steve McDonald-b/v Robert Hecker-g Glen Hall-d (Dave quits the band and Glen from the Joneses joins to take his place.)

REDD KROSS #13

Jeff McDonald-g/v Steve McDonald-b/v Robert Hecker-g Dave Peterson-d (Glen quits the band but they get Dave back to do a major tour.)

REDD KROSS #14

Jeff McDonald-g/v Steve McDonald-b/v Robert Hecker-g Glen Hall-d (Dave quits again, and Glen is back just in time to record the "Love Dolls" soundtrack sessions in 1985.)

REDD KROSS #15

Jeff McDonald-g/v Steve McDonald-b/v Robert Hecker-g Roy McDonald-d (Roy McDonald joins from the Things. They record the "Neurotica" sessions and tour through 1987.)

REDD KROSS #16

Jeff McDonald-g/v Steve McDonald-b/v Robert Hecker-g Victor Indrizzo-d (Victor, who also plays guitar in Amee Loraine and The Family Affair (with Pat Smear) joins on drums. The record the "Tater Totz" (another Bill Bartell/Gasatanka project) around 1989.)

REDD KROSS #17

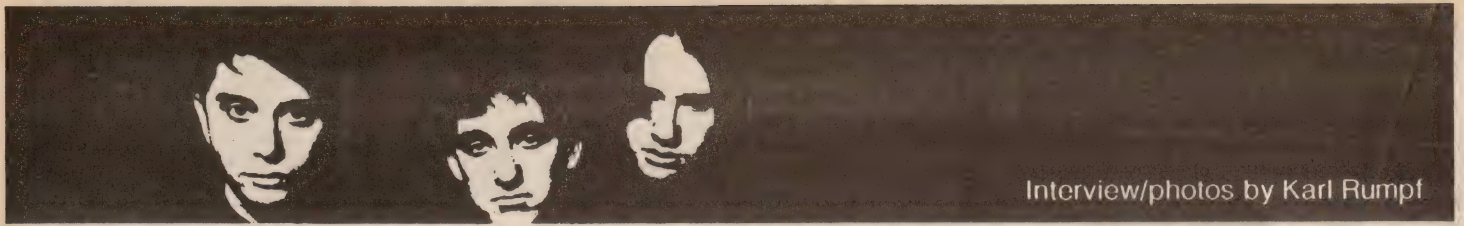
Jeff McDonald-g/v Steve McDonald-b/v Robert Hecker-g Jack Irons-d (Redd Kross sign a major label record deal with Atlantic. Victor quits during the "3rd Eye" recording sessions, when Amee Loraine sign with RCA and have a top 10 single with "Whole Wide World". They finish "3rd Eye" and it is released in 1990. Jack Irons from the Chili Peppers is not an official member, but is with the band for the "3rd Eye" tours.)

REDD KROSS #18

Jeff McDonald-g/v Steve McDonald-b/v Robert Hecker-g Brian Reitzell-d Gere Fennelly-k (Brian from San Francisco (their first non-L.A. member) joins on drums and Gere (pronounced Jerry, a female) is added on keyboards.)

REDD KROSS #19

Jeff McDonald-g/v Steve McDonald-b/v Brian Reitzell-d Gere Fennelly-k Eddie Kurdziel-g (Robert Hecker finally quits after a long tour. Eddie from Epic records' Shadowland joins on guitar. He was also in the Real Cameras and Ambidexterous from the mid-west. Flipside prints yet another Redd Kross interview. No cover. Will Redd Cross reach twenty?)



Interview/photos by Karl Rumpf

Permanent Green Light may be new to a lot of people, considering they only have one seven inch out on Gasatanka, but the members have been playing the scene for many years. Matt Devine (guitar and vocals) used to play in Lazytown and Chris Bruckner (drums) in the Marsupials. But most notable is Michael Quercio (bass/vocals) who fronted the Salvation Army and then the Three O'clock for years (and many releases) and worked in

other, more obscure projects like Game Theory

and the Imperial Butt Wizards. Together, the band seems to carry on where the Salvation Army left off, but with a 90's twist and a matured execution.

PERMANENT GREEN LIGHT

Karl: Michael, what is the meaning of life?

Michael: The meaning of life is: Have a good time, all the time.

Chris: Read a couple of good books now and then, see a movie occasionally, drink.

Michael: Want to ask me what the secret is to my youthful appearance?

Karl: What is the secret to your youthful appearance?

Michael: Complete vegetable diet, 12 hours sleep a night, and lots and lots of make-up. (laughs at himself)

Karl: I'll ask you the stupidest, lamest question first, just so I can throw it in. How old are all of you?

Michael: Ask him

Michael: 27.

Karl: Tell me your story of how you guys got together.

Michael: We met at an Espresso bar.

Chris: It's such a long story. How much tape do you have?

Michael: Matt and I used to play for the money they'd throw.

Matt: Actually we met at Jabberjaw. Way back when. Jabberjaw is a place where they used to have impromptu folk/punk jams.

Chris: Everyone does drugs there.

Matt: And my old band Lazytown played there one time and afterwards Michael said, "Well, do you want to join the folk jam the following Sunday?"

Chris: All of what he's saying is not true. Matt: This is true. I'm getting factual here.

Chris: He asked me to be in Asparagus Tree when I was in the Marsupials and that's how the whole thing got started.

Matt: What's Asparagus Tree?

Michael: It's like the 1984...

Chris: Permanent Green Light in 1984.

Matt: Where was I though?

Chris: You were dancing your way out of the womb. (Everyone laughs)

Michael: Finish the folk story.

Matt: Oh, and then we played shortly after that at Jabberjaw also included were Rob Zabrecky from Possum Dixon and a pick-up drummer and we pretty much did Jethro Tull songs and jazz odysseys.

Michael: (To Matt) The first time I was on drums and singing, you were on guitar...

Matt: That's right. Our drummer canceled at the last minute. So Mike sang and played drums at the same time. This was before Chris.

Karl: How did Chris come into the picture?

Chris: I think at the time I was doing detox

and Michael was in the same facility as me. We got to talking.

Michael: I've known Chris since 1983.

Chris: I was 15 when I met Mike.

Michael: I didn't want to go and put out ads for a drummer and there was always Chris to always fall back on.

Matt: Actually he is not in the band, he's a pick up drummer.

Chris: I've just been sitting in for the last couple years.

Karl: When did you guys actually get together?

Matt: Actually it's been a year and a half now. I guess it was officially January of 1991.

Chris: Has it been that long?

Matt: That's when we started actually working on demos for a band. And Chris came along about a month and a half later.

Karl: What happened to the Three O'clock, Mike?

Michael: Well, it ran its course. It got ... It just lost all meaning.

Karl: It was an amicable break-up?

Michael: Yeah.

Karl: When did you guys break up?

Michael: 1988. It's been about four years.

Karl: What did you do in the interim?

Michael: I wandered around with just a guitar on my back. I played with a group called Game Theory. I got together with a very talented song-writer named Scott Miller. That was in San Francisco and I used to commute from here to San Francisco and it was impossible. But it was fun. I just decided that, I didn't know what to do. I helped out at a place called Jabberjaw that my friends owned. I saw his (Matt's) band play and I thought "Gee he's a really good guitar player and gee he's a really good singer and songwriter." And you really need to be in a band with somebody that has all those talents. Then I figured he'd never be in a band because it's hard to get people to collaborate. It's hard to get a confederation.

Matt: Compromise is a learned art. But, it always seemed to be so natural with Mike. We started singing together. The first time he showed me "Paul K." which is right up my alley guitar-wise.

Michael: Luckily his band crumbled.

Matt: Fortunately it was destroyed.

Michael: He called me up one day and said, "I've got a four track. Why don't I come over and we'll just jam?"

Chris: (Cutting off Mike) I've never heard so much talk of art. What are they talking about art for? This is a science. Everything they do is carefully calculated. It's a science. I'll have none of this talk about



first.

(points to Matt)

Matt: 23.

Chris: What's this question?

Karl: How old are you?

Chris: I'm being prosecuted aren't I? Alright. 23 1/2.

art.

Matt: So we just piddled around on a four track.

Michael: We had nothing to do and didn't know anybody else really. We're kind of like a musical Lonely Hearts Club.

(Laughter)

Matt: That's perfect. How long, Chris, did you give up drums between the Marsupials and PGL?

Chris: Oh, geez. That was when I was studying to be an anthropologist. I don't know.

Michael: Chris is the educated member of the group.

Matt: He's the only one that's finished college. I'm half way through.

Chris: Well, I guess that's true. Yeah, I've finished college.

Michael: I went to the school of hard knocks.

Karl: What was your major?

Chris: (Pauses to think for a second) Feceology. (Laughs)

Matt: (Laughing) When there's a pause it means he's telling a lie. (Everyone laughs)

Chris: That's not true. That's absolutely not true. Feceology was my major.

Karl: So are you a coprophiliac?

Chris: Yes. Of course. I'm actually a Caesarian.

Michael: Were you born Caesarian?

Chris: I didn't want to brag about it.

Michael: (Sincerely) Were you really?

Chris: No, that's my sign.

Michael: Oh. (sounding somewhat disappointed)

Chris: So I was studying to be a feceologist.

Michael: Actually Christopher is a psychologist.

Karl: O.K. Now tell me who Paul K. is.

Michael: Paul K. is a folk hero.

Matt: He's like the Jesse James of today. And people a hundred years from now will be looking back and seeing him as the folk hero.

Michael: He's the man over there in the babushka crucifying Bugs Bunny.

Michael: He's lead singer of the Imperial Butt Wizards. (Mike plays bass with them) He had to have a song written about him because he just had to.

Matt: He's one of the most deserving people.

Chris: And a ballad none-the-less.

Matt: I think the opera is soon to follow.

Karl: Are you going to do the whole opera?

Michael: Oh, yeah!

Chris: Well, the whole opera is like six hours so we might need to edit it down to about three. We don't like to play that long.



Mike

Karl:
(To Mike)

Do you write all of the songs on your own or does Matt help out some?

Chris: No, I do.

Michael: (Jokingly) Matt can write songs on his own. (Chris bursts into laughter) All by himself with no help from anyone. I can write a song all by myself, too. We run the gambit. It's whatever.

Chris: When they sit down together just watch it.

Michael: If he has a song where he doesn't have a part, then maybe I'll bring in a part.

Matt: And vice versa.

Michael: He'll also say, "Leave this song alone. You have nothing to do with this. Hands off! Get away!" He locks the door.

Matt: (Laughing) I lock him out of the studio.



Matt

Karl:

does Chris do?

Chris: I supply the drugs. I give them a lot of speed. A lot of drugs to keep them up

really late. Michael is most creative around 4:30 a.m. I keep him up that long...

Michael: He's our coach.

Karl: What happened to that 12 hours of sleep a night?

Matt: He keeps us on a strict diet.

Michael: He locks us away and says "You have to write a song."

Matt: He keeps us on a good diet, exercise. A good regimen. A vegetable diet.

Karl: So you keep the vegetable diet. But how about the 12 hours of sleep?

Chris: He sleeps during the day. He's wide awake all night. Kind of like a vampire. (Matt laughs) See the fangs? (He shows us. Enough said)

Chris: I want you to know that I'm influenced by the Butt Wizards... that I got my drumming style when I was rhythmically interpreting Steve Housden's guitar melodies.

Karl: So he's been a big influence on you?

Chris: The Butt Wizards have just had a profound influence on us. All of us. And everyone, although they don't know it yet.

Michael: Don't print that.

Karl: Why don't you tell me who some of your influences are, right now. If you want to. (Silence)

Chris: Mephistopheles.

Matt: They pretty much run the whole gambit. I listen to pretty much everything. I like everything from Funhouse to Fun In Acapulco. Guitar-wise I like Mick Taylor and all sorts of folks. Pete Townshend, Arthur Lee.

Michael: I'm really into Beethoven and Englebert Humperdink.

Karl: How about Johnny Mathis?

Michael: No.

Chris: I like Nancy Sinatra singing Don Ho songs. That's always been my favorite.

Karl: Tell me about Teenage Fanclub.

Michael: We like Teenage Fanclub.

Karl: What do they like about you?

Chris: Hairdos.

Michael: They liked our hair.

Chris: They were very impressed about that.

Michael: We're trying to be like the Move meets Big Star meets...

Chris: Goethe.

Karl: How much has Rodney been helping you guys?

Chris: Oh, tremendously.

Matt: He's been very supportive.

Michael: He's our biggest support group.

Karl: So how did your deal with Gasatanka records work out?

Michael: I've known Bill Bartell for awhile. (Bartell owns Gasatanka records and is also the guitar player of White Flag) He's always been a fan and he heard the tapes so he asked if we wanted to put out a single. We sent him a tape and the people from New York at his subsidiary really liked it and asked if we wanted to do a CD.

Matt: And then it kind of snowballed.

Michael: They asked us to record four more songs.

Karl: When does the CD come out?

Michael: It's a mini-CD. Seven songs.

Matt: It's kind of like the CD equivalent to the vinyl E.P.

Michael: It'll be out in August of '92.

Matt: It has a pseudo-conceptual edge to it. Because we have liner notes that you should read while you hear the last song on the CD. It defines everything from our political agenda to our...

Chris: Until you've read the Kaufmann translation of Faust you should not read the liner notes. It's not safe. Don't do that. **Matt:** You could. But, you kind of might lose something.

Chris: It's not safe. I can't advocate that. You're at your own discretion.

Karl: Who do you want to be president?

Matt: Michael Quercio.

Chris: I would second that. He's got two votes right here.

Karl: Three.

Michael: Grover Cleveland.

Matt: Let's bring back Lyndon Johnson.

Michael: We want Zachary Taylor to be president. Dig him back up and put him in the White House.

Karl: What are your hobbies?

Chris: Macrame.

Matt: Really?

Chris: I was talking for you!

Karl: I made a macrame plant holder when I was in second grade.

Chris: Really?! Then you and Matt should collaborate.

Karl: It's hanging in my bathroom now.

Chris: Oh. I'll have to use your bathroom.

Karl: (to Matt) So, what's your hobby?

Matt: I play La Crosse.

Chris: I watch Matt Macrame.

Karl: Michael?

Chris: He watches me watch Matt.

Michael: I make Indian jewelry.

Matt: He weaves Indian rugs.

Karl: Do you weave hair?

Michael: Only for Bo Derek.

Karl: Are you guys going to do any sort of tour?

Michael: We're hoping in the fall.

Matt: We wanted to do something in late Summer but probably when school starts.

Karl: What happened to your trip to NY?
 Michael: We were gonna go out there [now], but [instead] we're gonna go out in October.
 Karl: Let's see, the last question I asked...
 Michael: (To Karl) Is that really your hair color? Honest to God?
 Karl: I swear to God.
 Chris: Is that really your pink nail color?
 Michael: It's amazing. I've never seen another human being... It's weird.
 Karl: You've never seen another human being before?
 Matt: Ever since those early days with the Salvation Army...
 Michael: It's so L'Oreal.
 Chris: You know, we have a joke about Michael: his hallucinations are so vivid that we see them.
 Karl: If you're going to do this little tour, are you looking forward to it?
 Michael: (Answers immediately) Yes!
 Matt: We want to be put up in the finest hotels.
 Chris: Looking forward to spending time with these guys? Are you out of your mind?
 Matt: We want to spend time in the finest hotels and eat fine food and drink any...
 Chris: Fine women.
 Karl: Michael, you've been on tour before, do you like it?
 Michael: Yes, it's a lot of fun.
 Karl: What do you eat for breakfast?
 Michael: Ummm, frosted sug..., umm frosted, anything frosted.
 Matt: I eat oatmeal.
 Chris: A frosted mug of beer.
 Matt: Exclusively. I eat oatmeal.
 Karl: I haven't had oatmeal since I was

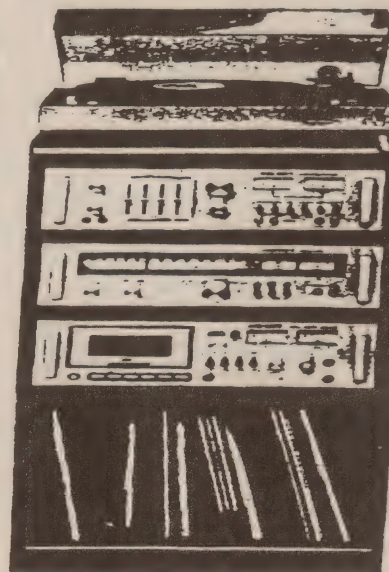
10. What does Permanent Green Light mean?
 Michael: It's a color. A state of mind.
 Matt: It is. It's a band.
 Chris: It's a whole being. It's a way of living your life, really.
 Matt: That's one of the questions that people will be asking us over the years. They'll figure out through the course of our career what Permanent Green Light means.
 Chris: Will we?
 Matt: No.
 Karl: I take it from earlier conversations that you guys read a lot.
 Chris: (pauses) No.
 Karl: Don't lie to me. See, Matt was right. Whenever you pause you're lying.
 (Matt laughs)
 Matt: See, he's figured you out.
 Chris: Uh oh. Cancel this interview.
 Karl: So who are some of your favorite authors?
 Michael: This is where I step out. They'll be talking about this for an hour.
 Chris: My favorite author is right here: Michael Quercio.
 Matt: No, really. Who's your favorite author, Chris?
 Chris: I don't know. Right now I'm reading Huysmans. I read a bit of Pater. "The Renaissance" is really good. I've read that. Well parts of it. There's a whole range. Goethe...
 Karl: I hated "The Faust."
 Matt: You did? There's like, three million translations.
 Chris: Did you read the Kaufmann translation?
 Karl: I don't know. I read it when I was a

sophomore in high school.
 Chris: O.k. that's trash. I read it then too and it's trash.
 Matt: I haven't read Goethe at all. I guess that one's rare because I went to five bookstores and finally found the Kaufmann translation.
 Karl: Do you write any of the lyrics, Matt?
 Matt: For my own songs. Pretty much whoever sings it wrote a bulk of the lyrics. There were a couple co-writes.
 Karl: Does anything you read influence your writing?
 Matt: Oh, everything in my life influences my writing. "Chris Drop's In" which was a collaborative thing that the three of us did... The final song on the CD. That was heavily influenced by...
 Chris: Life in general.
 Karl: Was the band originally going to be a three piece.
 Chris: Actually, no.
 Matt: Actually, that's the way it worked out. I couldn't play with another guitar player because I'm real finicky. It just sounded so good... We never pursued another guitarist because we never felt the need to.
 Chris: I wanted another drummer but they didn't want that. They didn't go for it. (Matt laughs) That's what I wanted.
 Matt: I always wanted a drummer who sounded like the drummer from the Raspberries and a bass player that played like Paul McCartney. And I've had both of those with Chris and Mike.
 Chris: Oh, well thank-you.
 Matt: Actually you're better than the guy from the Raspberries.
 Chris: Am I?

Matt: Just lot's of rolls.
 Chris: Wow! What a compliment.
 Matt: Don't print that he's better. That's pretty high and mighty for me to say.
 Chris: Your the best guitar player I've ever played with! We have the Mutual Admiration Society.
 Matt: You're great, Chris.
 Chris: (To Matt) You're the best.
 Karl: What's your response to my grandmother thinking you do a lot of drugs?
 Chris: She seems very perceptive. (We all laugh.)
 Karl: You guys used to have management. What happened to them?
 Matt: We decided to mis-manage ourselves.
 Chris: Yeah. We figured we'd save the 20 percent... of nothing. (Matt laughs)
 Matt: That's pretty much why we did it. To save the money.
 Chris: 20 percent of zero.
 Karl: Do you like it this way better, having to do everything yourselves?
 Matt: We pretty much do manage ourselves. Because we're working with Gasatanka and Bill Bartell. They're so great to work with. They let us do our own thing. They work with us as opposed to against us. At this point managing ourselves isn't much of a headache.
 Karl: To finish things up; has your 7" been sent to England or Europe?
 Matt: That's what we hear.
 Karl: Have you gotten any feedback?
 Matt: Well, it's being mailed out as we speak.
 Chris: We got feedback from the postman. It was post marked wrong... He didn't like that.

H.P. ZINKER

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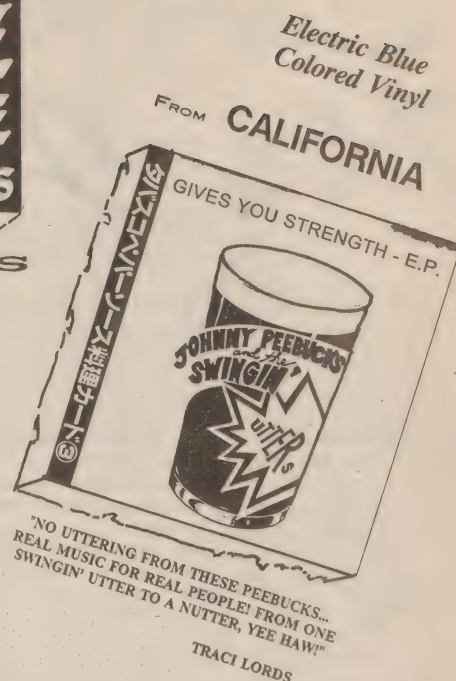
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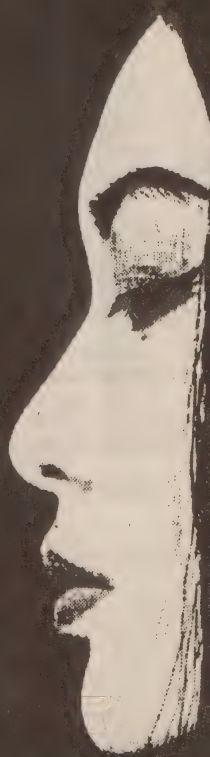


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We're getting closer to read DATA! Now, I hope we're all familiar with binary and how numbers and letters can be represented in binary fashion very easily. There are obviously an "infinite" number of possible standards, but thankfully the American National Standards Institute (ANSI) and the International Standards Organization (ISO)

have chosen 2 standards. The first is:

ANSI/ISO BCD DATA FORMAT

This is a 5-bit Binary Coded Decimal format. It uses a 16-character set, which uses 4 of the 5 available bits. The 5th bit is an ODD parity bit, which means there must be an odd number of 1's in the 5-bit character..the parity bit will 'force' the total to be odd. Also, the Least Significant Bits are read FIRST on the strip. See Figure 6.

The sum of the 1's in each case is odd, thanks to the parity bit. If the read system adds up the 5 bits and gets an EVEN number, it flags the read as ERROR, and you gotta scan the card again. See Figure 6 for details of ANSI/ISO BCD.

Figure 6: ANSI/ISO BCD Data Format

- * Remember that b1 (bit #1) is the LSB (least significant bit)!
- * The LSB is read FIRST!
- * Hexadecimal conversions of the Data Bits are given in parenthesis (xH).

Data Bits	Parity	Character	Function
b1 b2 b3 b4 b5			
0 0 0 0 1	0 (0H)	Data	
1 0 0 0 0	1 (1H)	"	
0 1 0 0 0	2 (2H)	"	
1 1 0 0 1	3 (3H)	"	
0 0 1 0 0	4 (4H)	"	
1 0 1 0 1	5 (5H)	"	
0 1 1 0 1	6 (6H)	"	
1 1 1 0 0	7 (7H)	"	
0 0 0 1 0	8 (8H)	"	
1 0 0 1 1	9 (9H)	"	
0 1 0 1 1	: (AH)	Control	
1 1 0 1 0	; (BH)	Start Sentinel	
0 0 1 1 1	< (CH)	Control	
1 0 1 1 0	= (DH)	Field Separator	
0 1 1 1 0	> (EH)	Control	
1 1 1 1 1	? (FH)	End Sentinel	

***** 16 Character 5-bit Set *****
 10 Numeric Data Characters
 3 Framing/Field Characters
 3 Control Characters

The magstripe begins with a string of Zero bit-cells to permit the self-clocking feature of biphase to "sync" and begin decoding. A "Start Sentinel" character then tells the reformatting process where to start grouping the decoded bitstream into groups of 5 bits each. At the end of the data, an "End Sentinel" is encountered, which is followed by an "Longitudinal Redundancy Check (LRC) character. The LRC is a parity check for the sums of all b1, b2, b3, and b4 data bits of all preceding characters. The LRC character will catch the remote error that could occur if an individual character had two compensating errors in its bit pattern (which would fool the 5th-bit parity check).

The START SENTINEL, END SENTINEL, and LRC are collectively called "Framing Characters", and are discarded at the end of the reformatting process.

ANSI/ISO ALPHA DATA FORMAT

Alphanumeric data can also be encoded on magstripes. The second ANSI/ISO data format is ALPHA (alphanumeric) and involves a 7-bit character set with 64 characters. As before, an odd parity bit is added to the required 6 data bits for each of the 64 characters. See Figure 7.

Figure 7: ANSI/ISO ALPHA Data Format

- * Remember that b1 (bit #1) is the LSB (least significant bit)!
- * The LSB is read FIRST!
- * Hexadecimal conversions of the Data Bits are given in parenthesis (xH).

Data Bits	Parity	Character	Function
b1 b2 b3 b4 b5 b6 b7			
0 0 0 0 0 0 1	space (0H)	Special	
1 0 0 0 0 0 0	! (1H)	"	
0 1 0 0 0 0 0	" (2H)	"	
1 1 0 0 0 0 1	# (3H)	"	
0 0 1 0 0 0 0	\$ (4H)	"	
1 0 1 0 0 0 1	% (5H)	Start Sentinel	
0 1 1 0 0 0 1	& (6H)	Special	
1 1 1 0 0 0 0	' (7H)	"	
0 0 0 1 0 0 0	((8H)	"	
1 0 0 1 0 0 1) (9H)	"	
0 1 0 1 0 0 1	* (AH)	"	
1 1 0 1 0 0 0	+ (BH)	"	
0 0 1 1 0 0 1	, (CH)	"	
1 0 1 1 0 0 0	- (DH)	"	
0 1 1 1 0 0 0	. (EH)	"	
1 1 1 1 0 0 1	/ (FH)	"	
0 0 0 0 1 0 0	0 (10H)	Data (numeric)	
1 0 0 0 1 0 1	1 (11H)	"	

0 1 0 0 1 0 1	2 (12H)	"
1 1 0 0 1 0 0	3 (13H)	"
0 0 1 0 1 0 1	4 (14H)	"
1 0 1 0 1 0 0	5 (15H)	"
0 1 1 0 1 0 0	6 (16H)	"
1 1 1 0 1 0 1	7 (17H)	"
0 0 0 1 1 0 1	8 (18H)	"
1 0 0 1 1 0 0	9 (19H)	"
0 1 0 1 1 0 0	: (1AH)	Special
1 1 0 1 1 0 1	; (1BH)	"
0 0 1 1 1 0 0	< (1CH)	"
1 0 1 1 1 0 1	= (1DH)	"
0 1 1 1 1 0 1	> (1EH)	"
1 1 1 1 1 0 0	? (1FH)	End Sentinel
0 0 0 0 0 1 0	@ (20H)	Special
1 0 0 0 0 1 1	A (21H)	Data (alpha)
0 1 0 0 0 1 1	B (22H)	"
1 1 0 0 0 1 0	C (23H)	"
0 0 1 0 0 1 1	D (24H)	"
1 0 1 0 0 1 0	E (25H)	"
0 1 1 0 0 1 0	F (26H)	"
1 1 1 0 0 1 1	G (27H)	"
0 0 0 1 0 1 1	H (28H)	"
1 0 0 1 0 1 0	I (29H)	"
0 1 0 1 0 1 0	J (2AH)	"
1 1 0 1 0 1 1	K (2BH)	"
0 0 1 1 0 1 0	L (2CH)	"
1 0 1 1 0 1 1	M (2DH)	"
0 1 1 1 0 1 1	N (2EH)	"
1 1 1 1 0 1 0	O (2FH)	"
0 0 0 0 1 1 1	P (30H)	"
1 0 0 0 1 1 0	Q (31H)	"
0 1 0 0 1 1 0	R (32H)	"
1 1 0 0 1 1 1	S (33H)	"
0 0 1 0 1 1 0	T (34H)	"
1 0 1 0 1 1 1	U (35H)	"
0 1 1 0 1 1 1	V (36H)	"
1 1 1 0 1 1 0	W (37H)	"
0 0 0 1 1 1 0	X (38H)	"
1 0 0 1 1 1 1	Y (39H)	"
0 1 0 1 1 1 1	Z (3AH)	"
1 1 0 1 1 1 0	[(3BH)	Special
0 0 1 1 1 1 1	\ (3DH)	Special
1 0 1 1 1 1 0] (3EH)	Special
0 1 1 1 1 1 0	^ (3FH)	Field Separator
1 1 1 1 1 1 1	_ (40H)	Special

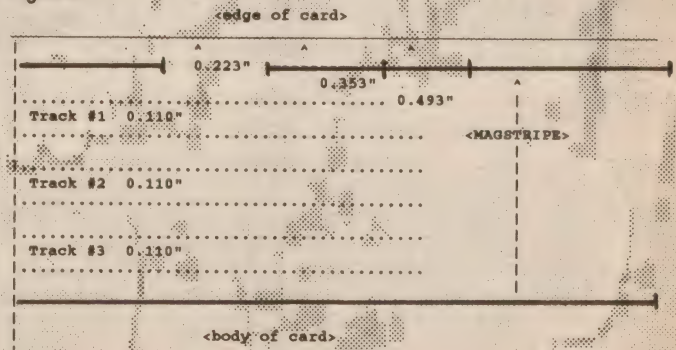
***** 64 Character 7-bit Set *****
 * 43 Alphanumeric Data Characters
 * 3 Framing/Field Characters
 * 18 Control/Special Characters

The two ANSI/ISO formats, ALPHA and BCD, allow a great variety of data to be stored on magstripes. Most cards with magstripes use these formats, but occasionally some do not. More about those later on.

TRACKS AND ENCODING PROTOCOLS

Now we know how the data is stored. But WHERE is the data stored on the magstripe? Hell if I know-- just kidding! ANSI/ISO standards define "3" Tracks, each of which is used for different purposes. These Tracks are defined only by their location on the magstripe, since the magstripe as a whole is magnetically homogeneous. See Figure 8.

Figure 8:



You can see the exact distances of each track from the edge of the card, as well as the uniform width and spacing. Place a magstripe card in front of you with the magstripe visible at the bottom of the card. Data is encoded from left to right. See Figure 9.

Figure 9: ANSI/ISO Track 1,2,3 Standards

Note, the "10100000" and "B" were common to most DISCOVER cards checked. I found a few that had "1010000" instead. Don't know the significance. Note the underscores after the name JOHN. I found consistently that the name data field had 26* characters. Whatever was left of the field after the name was "padded" with SPACES. Soo...for all of you with names longer than 25 (exclude the "/" characters, PREPARE to be TRUNCATED! :)

--US Sprint FON-- Number on front of card -> 111 222 3333 4444

Track 2 (BCD,75 bpi)-> ;xxxxxx11122233339==xxx4444xxxxxxxxxx=?

Track 1 (ALPHA,210 bpi)-> %B^ /A^xxxxxxxxxxxxxxxxxx?

Strange. None of the cards I checked had names in the Track 1 fields. Track 1 looks unused, yet it was always formatted with field separators. The "xxx" stuff varied from card to card, and I didn't see a pattern. I know it isn't a PIN, so it must be account data.

--Most Banks-- Number on front of card -> 111111 222 3333333

Expiration date -> 12/99

Track 2 (BCD,75 bpi)-> ;111111222333333=9912120100000000xxxx?

Track 1 (ALPHA,210 bpi) ->

%B111111222333333^PUBLIC/JOHN ^991212010000000000000000xxxx000000?

Note that the "xxxx" data varied. This is the encrypted PIN offset. Always 4 digits (hrmmm...). The "1201" was always the same. In fact, I tried many ATM cards from DIFFERENT BANKS...and they all had "1201".

--Radio Shack-- Number on front of card -> 1111 222 333333

NO EXPIRATION data on card

Track 2 (BCD,75 dpi)-> ;1111222333333=9912101?

Note that the "9912101" was the SAME for EVERY Radio Shack card I saw. Looks like when they don't have "real" data to put in the expiration date field, they have to stick SOMETHING in there.

Well, that's enough for now. As you can see, the major types of cards (ATMs, CC) all follow the same rules more or less. I checked out a number of security passcards and timeclock entry cards...and they ALL had random stuff written to Track 2. Track 2 is by FAR the MOST utilized track on the card. And the format is pretty much always ANSI/ISO BCD. I *did* run into some hotel room access cards that, when scanned, were GARBLED. They most likely used a character set other than ASCII (if they were audio tones, my reader would have put out NOTHING...as opposed to GARBLED data). As you can see, one could write a BOOK listing different types of card data. I intended only to give you some examples. My research has been limited, but I tried to make logical conclusions based on the data I received.

CARDS OF ALL FLAVORS

People wanted to store A LOT of data on plastic cards. And they wanted that data to be 'invisible' to cardholders. Here are the different card technologies that were invented and are available today.

HOLLERITH - With this system, holes are punched in a plastic or paper card and read optically. One of the earliest technologies, it is now seen as an encoded room key in hotels. The technology is not secure, but cards are cheap to make.

BAR CODE - The use of bar codes is limited. They are cheap, but there is virtually no security and the bar code strip can be easily damaged.

INFRARED - Not in widespread use, cards are factory encoded by creating a "shadow pattern" within the card. The card is passed thru a swipe or insertion reader that uses an infrared scanner. Infrared card pricing is moderate to expensive, and encoding is pretty secure. Infrared scanners are optical and therefore vulnerable to contamination.

PROXIMITY - Hands-free operation is the primary selling point of this card. Although several different circuit designs are used, all proximity cards permit the transmission of a code simply by bringing the card near the reader (6-12"). These cards are quite thick, up to 0.15" (the ABA standard is 0.030").

WIEGAND - Named after its inventor, this technology uses a series of small diameter wires that, when subjected to a changing magnetic field, induce a discrete voltage output in a sensing coil. Two rows of wires are embedded in a coded strip. When the wires move past the read head, a series of pulses is read and interpreted as binary code. This technology produces card that are VERY hard to copy or alter, and cards are moderately expensive to make. Readers based on this tech are epoxy filled, making them immune to weather conditions, and neither card nor readers are affected by external magnetic fields (don't worry about leaving these cards on top of the television set...you can't hurt them!). Here's an example of the layout of the wires in a Wiegand strip:



The wires are NOT visible from the outside of the card, but if your card is white, place it in front of a VERY bright light source and peer inside. You should then be able to see the wires with no problem. Also, be sure to notice that the spacings between the

wires is uniform.

BARIUM FERRITE - The oldest magnetic encoding technology (it has been around for 40 years!) it uses small bits of magnetized barium ferrite that are placed inside a plastic card. The polarity and location of the "spots" determines the coding. These cards have a short life cycle, and are used EXTENSIVELY in parking lots (high turnover rate, minimal security). Barium Ferrite cards are ONLY used with INSERTION readers.

There you have the most commonly used cards. Magstrips are common because they are CHEAP and relatively secure to your average lamebrain schmuck citizen.

MAGSTRIPE COERCIVITY

Magstrips themselves come in different flavors. The COERCIVITY of the magnetic media must be specified. The coercivity is the magnetic field strength required to demagnetize an encoded stripe, and therefore determines the encode head field strength required to encode the stripe. A range of media coercivities are available ranging from 300 Oersteds to 4,000 Oe. That boils down to HIGH-ENERGY magstrips (4,000 Oe) and LOW-ENERGY magstrips (300 Oe).

REMEMBER: since all magstrips have the same magnetic remanence regardless of their coercivity, readers CANNOT tell the difference between HIGH and LOW energy stripes. Both are read the same by the same machines.

LOW-ENERGY media is most common. It is used on all financial cards, but its disadvantage is that it is subject to accidental demagnetization from contact with common magnets (refrigerator, TV magnetic fields, etc.). But these cards are kept safe in wallets and purses most of the time.

HIGH-ENERGY media is used for ID Badges and access control cards, which are commonly used in 'hostile' environments (worn on uniform, used in stockrooms). Normal magnets will not affect these cards, and low-energy encoders cannot write to them. They do, however, seem to be vulnerable to a few hours under a Radio Shack bulk tape eraser, though. Heh heh.

NOT ALL THAT FLUXES IS DIGITAL

Not all magstripe cards operate on a digital encoding method. SOME cards encode AUDIO TONES, as opposed to digital data. These cards are usually used with old, outdated, industrial-strength equipment where security is not an issue and not a great deal of data need be encoded on the card. Some subway passes are like this. They require only expiration data on the magstripe, and a short series of varying frequencies and durations are enough. Frequencies will vary with the speed of swiping, but RELATIVE frequencies will remain the same (for instance, tone 1 is twice the freq. of tone 2, and .5 the freq of tone 3, regardless of the original frequencies!). Grab an oscilloscope to visualize the tones, and listen to them on your stereo. I haven't experimented with these types of cards at all.

SECURITY AND SMARTCARDS

Many security systems utilize magstripe cards, in the form of passcards and ID cards. It's interesting, but I found in a NUMBER of cases that there was a serious FLAW in the security of the system. In these cases, there was a code number PRINTED on the card. When scanned, I found this number encoded on the magstripe. Problem was, the CODE NUMBER was ALL I found on the magstripe! Meaning, by just looking at the face of the card, I immediately knew exactly what was encoded on it. Ooops! Makes it pretty damn easy to just glance at Joe's card during lunch, then go home and pop out my OWN copy of Joe's access card! Fortunately, I found this flaw only in 'smaller' companies (sometimes even universities). Bigger companies seem to know better, and DON'T print ALL of the magstripe data right on card in big, easily legible numbers. At least the big companies *I* checked.

Other security blunders include passcard magstrips encoded ONLY with the owner's social security number (yeah, real difficult to find out a person's SS#...GREAT idea), and having passcards with only 3 or 4 digit codes.

Smartcard technology involves the use of chips embedded in plastic cards, with pinouts that temporarily contact the card reader equipment. Obviously, a GREAT deal of data could be stored in this way, and unauthorized duplication would be very difficult. Interestingly enough, not much effort is being put into smartcards by the major credit card companies. They feel that the technology is too expensive, and that still more data can be squeezed onto magstripe cards in the future (especially Track 1). I find this somewhat analogous to the use of metallic oxide disk media. Sure, it's not the greatest (compared to erasable-writable optical disks), but it's CHEAP.. and we just keep improving it. Magstrips will be around for a long time to come. The media will be refined, and data density increased. But for conventional applications, the vast storage capabilities of smartcards are just not needed.

And that's about all that I have to cover concerning this topic...I hope you found it interesting and enlightening.

Lastly, if you wrote me and are awaiting a reply, don't worry! I will eventually get around to it. Just hang in there...and STAY FREE!

-----Jolly Roger

WILLIAM COOPER

We're just going to pick up where we left off from last issue and keep the illustrations down this time around, ok? This way, ya got more to read! -Thom

Bill: ...and they are the Freemasons, the Ancient Order of the Rose and Cross, the JASON Society, the Friendly Open-Secret Society, which is the Vatican. People don't understand that this is a far-reaching thing.

Thom: How does Majority 12 connect into them? Or are they?

Bill: Well, Majority 12, from what I understand and from the documents that I read, IF those documents were true and correct, is the secret ad-hoc committee that was set up by Eisenhower to control the information concerning UFOs and extra-terrestrial visitation of the Earth. Now the way that the intelligence community works, is that these people were given so much power that they actually have power over everything.

Al: Is there a difference between MJ-12 and Majority 12?

Bill: No. They're the same. Exactly the same. Majority 12, Majesty 12, MJ-12 are the same.

Al: I thought that one was like a disinformation—

Bill: No, that is Majestic 12. Majestic 12 is disinformation. That was put out by William Moore, Stanton Freedman and Jaimie Shaneray [sp?] in a phony document called "The Eisenhower Briefing Document," which anybody can tell is a phoney. It lists as the executive order a number that is 92,000. Truman only wrote executive orders in the NINE thousands. There hasn't ever been an executive order written in this country that was as high as 92,000. That was to throw researchers completely off the track. William Moore admitted to phoneying documents and changing documents and spying on researchers and lying and cheating and everything else. He is a traitor. Very simply put. Him, Freedman and Shaneray were all in it together.

Al: Well, back to Majority 12...

Bill: They got the name "Majority 12" from the directives that it issues. They have to have a majority of twelve votes out of the nineteen members who sit on the committee in order to actually carry a motion—before anything can be done. They can't give an order without 12 out of the 19 who sit on Majesty 12... and these became known as "Majority 12 directives," because they had to have the twelve votes—for a majority. So, they are the people who are at the highest level in control of the most advanced technology, the most secret projects in the world, and whatever they say GOES. Presidents aren't even told the whole truth. They are only told what they NEED to be told, if anything, to be able to operate, IF the President has to have a say in something—if something comes to his attention, then they have to tell him something. To my knowledge, Eisenhower was the last President who knew everything until Bush came into office. Bush has been a CIA operative since he left college. he was involved with the Kennedy assassination. Bush is a 33rd degree Freemason. he was also the Director of the CIA at one time, which made him, when he was director of the CIA, made him, literally, MJ-1. Because, according to the documents that I have read, the Director of the CIA is always the man who leads Majesty 12.

Thom: When Bush was with the CIA, I read somewhere that when he was chairman of Zapata Oil that that was when—it was through them that a lot of the drugs started

coming in.

Bill: Bush is the one who set up the large-scale drug smuggling operations into this country. It was him that did it when he was President and CEO of the Offshore Division of Zapata Oil. Bush was the one who really pioneered the offshore oil drilling. Bush and Zapata Oil. He was the President and CEO of that branch of Zapata Oil, and at one time the WHOLE of Zapata Oil. And what they would do is that they would bring in the drugs from Central and South America to the offshore oil platforms by fishing boat and then bring them into the beach by the normal crew conveyance and by that method they bypassed any law enforcement or customs inspections whatsoever. Bush is the man who has been heading drugs all of the time. Bush is the man who hired Noriega and paid him more than the President of the United States to launder the money in Panama.

Thom: So basically, MJ-12 was formed when? Was it right after—Roswell was the first major incident?

Bill: From the documents that I saw, Roswell was the first major incident IN THIS COUNTRY where they actually recovered what they believed to be an extra-terrestrial craft and bodies which were humanoid in appearance, but were not human by any means. From the information that I read, they were more like insects, like PLANTS than like humans. Their blood was copper-based liquid which had chlorophyll in it and the photographs—they look more like Praying Mantises—this is where this face comes from, the face on Whitley Streiber's book ["Communion"—Whitley also wrote "Majestic"—both available in paperback everywhere. -Thom]...

Thom: Is that face pretty close?

Bill: Yeah, but go look at a Praying Mantis and compare that face to a Praying Mantis. And when you get into these people who claim that they have been abducted by extra-terrestrials and I am still not sure whether they are really being abducted by extra-terrestrials or whether this is some spiritual thing or inter-dimensional thing, or the most successful brainwashing and mind control operation that has ever been conducted in this world. I am not sure what is happening. When you get them into hypnotic regression, when you get them back to a certain point you hit blocks which are CLASSIC. You find these in mind control and brainwashing where they put a block so that you can't really get at the truthful information. When you get behind these blocks, you progressively get into the symbology of the Mystery Schools (triangles, and eyes and all of these things) until you hit the final block and the final block is a Praying Mantis that is sort of always in the background overseeing these little guys with the big black eyes that are

running around and performing all of this stuff. And occasionally there's Hitler's concept of the perfect human being, what they call the "Nordic" in these documents—blond, blue-eyed—big-breasted women and the blonde, blue-eyed, very handsome male... figure... are THERE and sometimes all together, and sometimes not all together but always in the background if you can get them to that point, there is that "Praying Mantis-being," sort of supervising everything. You never get beyond that, which means that either that's as far as you can go and you've reached the truth of the matter or else that's the final block hiding the real truth so that you can never really get to it. And I don't know how.

Thom: Maybe that will come out someday, I mean if it is there at all. there has GOT to be a way to get to it.

Bill: Sure.

Thom: They just probably haven't developed the technique to do so yet...

Al: Getting to your first encounter with a UFO... was that when you were aboard a submarine and you saw it come out of the water?

Bill: The one that I have talked about—yeah. Uh... yeah, it was an incredible experience. It certainly woke me up—I mean REALLY woke me up to a lot of things. It changed my whole view of the world and the universe because the thing was so large that I don't believe that it could have come from this Earth. I just can't conceive of that happening. I don't think we had any materials at that time that I know about, that I am aware of, that could interface at great speed between the air and the water and still remain in one piece. You know, coming out of the air and into the water at ANY kind of a speed is like hitting a brick wall. Now, I've served on aircraft carriers in the Navy and I've seen planes take off at the slowest speed, take off and interface with the water and completely disintegrate. And airplanes are made pretty tough. I'm here to tell you, they're pretty strong and they are made with the strongest, lightest—the best engineering that we have—that we KNOW OF, publicly. And I'm not saying that there isn't something that's secret that we don't know of, 'cause I—there IS—but exactly what it is I can't tell you. But I will show you a film here later of the UFOs that belong to us that are flown in the Nevada desert and you can actually see them on videotape. I've been up there many many times.

Thom: Is that Groom lake?

Bill: Yes. Groom lake is one.

Al: So when you were observing these from the, I guess it was—submarine, was it?

Bill: Yeah.

Al: ...this went on for quite awhile.

Bill: Ten minutes, which is a long time to view something. And it happened over and over again. They would come out of the water—they always performed this movement—they would come out of the water, they would tumble on their axis and go up into the clouds... then they would come back down out of the clouds and it was either the same one or different ones, I don't know which, but they all looked the same and then perform the same manoeuvre again, tumble on it's axis and then go into the ocean. Absolutely incredible. And the thing was as large as a Midway-sized aircraft carrier, which is a small carrier by modern-day standards but still it's a huge—it was a huge machine! And it was metal and it WAS a machine, there was no doubt about it. And five of us witnessed this. I saw it first, nobody else saw it, and I reported it and the three of us saw it, then the captain and the Chief Quartermaster came and the five of us—

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"That's what the whole National Security Act was about, it was to be able to hide all of this behind the veil of "National Security." That's where every legitimate investigation into the source of drugs ends up—at that curtain. National Security. Always."

the Chief Quartermaster took photographs. Whatever happened to that film I don't know. The captain took it from him but where it went from the captain I have no idea. Most likely it went to the "disappearing channel."

Al: These were the classic saucer-shaped...?

Bill: Yes, but HUGE. And NOT like people normally report them. You could see that it was metal. It didn't glow like you're gonna see later in this film I'll show you...

Al: This is in the day, also...

Bill: It was in the daylight. It was metal, it was a machine. It looked like it had gratings and windows and things on it. If you asked me to draw it, I am not an artist—I can't draw ANYTHING. Period. I am the worst artist in the world. But it was incredible. I was literally stunned, I've heard about UFOs from people—pilots who have come over to my house and talked to my dad and of course I read maybe one book about it my whole life that mentioned UFOs, and I think that was written by Morris K. Jessup back in the fifties or something. I didn't even remember much about that book, you know? And here I was, looking at something that supposedly didn't exist. It blew my mind, but what blew my mind even more than that was the way that they treated us. They told us that we couldn't talk about it, not even amongst ourselves. They wouldn't let us go ashore when we reached Pearl Harbor even though we didn't have any duty. They wouldn't explain to us why until this officer from Naval Intelligence came on board and debriefed us and literally read us the Riot Act, individually, one at a time. In my case, I just said that I didn't see a damn thing. They said, "That's great Cooper, you'll go far in the Navy." I thought, [laughs...] "You stupid son-of-a-bitch! Why are you doing this to me?" Then I had to sign a security oath saying that I'd never talk about it in my life what it was that "never saw." I thought that that was extremely strange!

[laughter...]

Al: But you went on from there to get higher security clearance?

Bill: that may have been the reason because—well, two reasons: 1) I had been a Demolait as a teenager, which is a part of Freemasonry and I learned when I was in Naval Intelligence that there was NOBODY in Naval Intelligence that wasn't connect with Freemasonry or the secret societies, of some kind. Everybody that I saw was a Freemason, and I had been a Demolait which is a Freemason. Plus I never disobeyed the orders, I never talked about that UFO—ever. So, eventually, somebody, for some reason—if it wasn't for those reasons, then I don't know what it was, but eventually selected me to be trained in Naval security and intelligence and I ended up on the briefing team of Admiral Clarey and began to see things that told me that everybody is living in fantasyland. It shattered my whole sense of reality, and I wasn't able to continue my career. I had originally intended to stay in the service forever, until they threw me out, I was going to stay in. I was one of "them," you know. I was "establishment gung-ho," all the way, believed everything. And I found out that it was all a bunch of bullshit.

Al: All of it?

Bill: Everything. So, I left.

Al: So that was after you saw the—I guess it was Project Grudge?

Bill: I saw a whole lot of documents. I saw one called "Operation Majority," I saw one called "Project Grudge," all of the truth about the war that we were fighting in Cambodia and Laos that we were told that we weren't fighting—that we didn't have anybody there. I knew all about the drugs and, you know—everything.

Al: Is that where the Kennedy assassination stuff came up, too?

Bill: Yeah. You can see that in my service record. A significant portion of my service record is in the back of this book ["Pale Horse"], in the appendix. You can see the exact day that I saw that because, I left. I said, literally, "Fuck this, I don't want to be part of this anymore. These bastards killed the President." It wasn't the Russians, it wasn't any nut named Lee Harvey Oswald. I WORKED for the bastards that killed President Kennedy! And that makes me a part of it. Now that I know about it, if I continue, then that makes me an accomplice. So I went AWOL that day, exactly. THAT day, with no intentions of ever coming back and if my good friend Bob Swan had not convinced me to come back, it was the 11th... let me see... 12th March 1971. If he had not convinced me to go back, I'd probably be in jail today for being a deserter. But he told me, he said, "Bill," after I told him what I had seen, he said, "Bill, you had better go back because if they catch you they will put you in jail and you'll never get out, and besides, somebody is gonna have to tell the American people about this." And he was right, so I went back. I have to look in here [the book] because I forget the dates...

Al: You must have been in a lot of trouble.

Bill: No, actually I wasn't. I was gone for eight days. I was back on the 19th... which was seven days. Seven or eight days, and, but you see I have been a patrol-boat captain in Vietnam as an enlisted man. I was one of the few enlisted men in the history of the United States Navy to ever have served in command of a combat vessel in time of war. I've got a ton of medals and ribbons. So, I had a clean record. So I got a slap on the wrist—I got three months suspended bust—and that's nothing. That's absolutely nothing. They probably would have given me nothing if I had made up some excuse, but I didn't. I said, "There's no excuse, sir. I take full responsibility for my actions, I knew what I did." So they had to give me something once I said that. If I would have made up some phoney excuse they probably wouldn't have—they didn't WANT to do anything to anyone who had a record like I had, but I have never been a liar my whole life, so... I took the medicine.

Al: That had to be the beginning of the end of your career, then.

Bill: No. The beginning of the end of my career was when I saw all of this stuff and realized that I was working for a subversive group who was actually trying to destroy the country and create a new government—a one-world government. That's what the whole National Security Act was about, it was to be able to hide all of this behind the veil of "National Security." That's where every legitimate investigation into the source of drugs ends up—at that curtain. National Security. Always. So, and it had to be established, you know, to bring all of this stuff about. To HIDE the truth from the people. Because if the people knew the truth, they could never have done any of this stuff. None of it. It wouldn't work. So, when my enlistment was up, I left with an honorable discharge and said, "Screw you! I am going to do everything I can to destroy what you're doing." And that's what I've been trying to do.

Liz: Have they been contacting you?

Bill: That's one of the reasons why I moved here...

Liz: But I mean they must know where you are... don't you think? Now?

Bill: Well, not right now because—not right this moment but I'd say that within three to four weeks they'll know where I am at.

Al: Then you'll have to move again?

Bill: No. We're here for a reason... and we're gonna stay here. But where we were at, Camp Verde, we recently left, was because—this was about the middle of March... large groups of black helicopters began flying over our house. And when that happens, bad things always happen when that happens—no matter WHO it happens to. And then, in the middle of the night, I heard helicopters... I woke up, heard helicopters and went out and looked and the mesquite—this is like wild, raw land... there were two helicopters hovering directly over the tops of the mesquite trees and one of them was up here, higher, and there were troops coming down on lines from the helicopters.

Liz: What did you do?

Bill: I said, "This is ridiculous!" I went in and got out the rifles and got ready to FIGHT... but then they picked them up and left. So, I figured, well, they're just trying to intimidate me, to make me shut-up. But it is not going to work—it's never worked. Because I am not afraid, because I know that there is no death, there is nothing that they can do to me that will ever hurt me—nothing at all. And they can't make me shut-up...

Thom: I guess it would be logical to discuss the MIBs [Men In Black] and the black helicopters in more detail.

Bill: The Men in Black do not belong to the United States government. They DO belong to some branch of the intelligence community that is in charge of controlling information and evidence.

Thom: ...called...?

Liz: About UFOs...

Thom: Right. Does it have a name? Does that group have a name?

Bill: As far as I know they are probably a branch of what was called, when I saw the documents—I am sure it doesn't exist anymore—that name, it's probably a different name now... it was called the National Reconnaissance Organization, which sort of existed not IN the government and not really outside of the government—sort of quasi—in no man's land, a grey area.

Thom: They answer to—

Bill: Much like what Oliver North was doing... and they do something outside of the government but really with the sanction of some branch but they're doing it on an independent contract basis, so when you go to find in the Freedom of Information Act if they are an employee of the United States government, they can always truthfully say, "no." So, but they are well-trained and they know exactly what they are doing, and they present themselves as some kind of a supernatural—I mean, they wear all kinds of make-up and people think—people are scared to death of them.

Liz: We were reading that "they were supposed to be the Greys or some were like half—"

Bill: No, they are not. No, these are human.

Liz: ...that they look really weird, they had like slanty eyes and they know conversations telepathically that the person hasn't even talked about...

Al: That they could vaporize coins or something...

Thom: We're referring to the O. H. Krill file.

Bill: You've got to understand that the Krill files were written by John Lear and a man called John Grace who is a captain in the counter-intelligence division of the Air Force Office of Special Investigations. At least he WAS when he was at Nellis Air Force base. And he is also known as Val Bolarian [sp?] he wrote "The Matrix" with John Lear, he is also known as Richard K. Wilson and made a videotape claiming to be a government official spilling the beans, and I have a videotape here—John Lear admitted on the video-tape that he and John Grace wrote the Krill paper to—as a joke on the public—

"They wouldn't explain to us why until this officer from Naval Intelligence came on board and debriefed us and literally read us the Riot Act, individually, one at a time. In my case, I just said that I didn't see a damn thing. They said, "That's great Cooper, you'll go far in the Navy.""

Liz: It's very incredible... when you read it...

Al: There WAS some pretty goofy things in there...

Thom: Some of it was rather silly, "MIB sings to birds in trees..."

Liz: Why did he do that?

Bill: You have to be very careful.

Al: Yeah, why would JOHN LEAR do that?

Bill: Because John Lear has worked for the Central Intelligence Agency all of his life.

Al: Oh....

Bill: He even SAID it, publicly. And IT STILL doesn't sink into people's heads.

Liz: So he still works for them?

Bill: Yeah, he works for a proprietary airline company owned by the Central Intelligence Agency and they fly contract cargos for the Joint Chiefs of Staff and the intelligence community.

Thom: So, he's really not what he says he is either...

Bill: And a lot of what they fly—is DRUGS, being flown as top secret cargo.

Liz: Don't you always go to all of these UFO meetings together?

Thom: Aren't you two speaking in the same place soon?

Bill: John Lear flew the first shipment of arms in the Iran Contra arms for hostages deal to Iran.

Liz: Why don't you get up and say that when you guys speak together?

Bill: MY job is to try to wake up the American people and make them understand that they have to seek the truth themselves and quit listening to anybody else. It just confuses them more. It's impossible to save this country, or to do anything about any of this until people understand how stupid they are. And they resist that because nobody likes to say, "I'm stupid," but they HAVE to before they can go from square one to square two to square three to square four. What they are gonna do is they're gonna get knocked off the board if they don't do that.

Thom: But it seems at the same time that everyone that HAS this information, with few exception, like you, yourself, is hiding, or holding onto this information, you know? Like they don't want to share or something. It seems SO hard to find, you know, the information. I myself have been looking for OVER ten years.

Bill: I can't account for that.

Thom: Do you have any suggestions on how people who WANT to find out some of this stuff can go about it? Some sources, perhaps? Any particular books?

Bill: You just have to dig. Everything IS in the public domain. Everything that I've published in here, except for the top secret information that is in the chapter entitled, "The Secret Government," that I saw in the documents that we have been talking about when I was in Naval Intelligence, everything in this book is in the public domain. Everything. And I found it by digging. And that's what everybody else has to learn how to do, is to dig and find out what the truth IS instead of believing what somebody tells them. The minute you believe ANYBODY, even your own mother, on anything, that's the minute you start going down the wrong path again.

Liz: So, if I ask John Lear this, would he admit it?

Bill: Admit what?

Liz: All of the stuff—that he works for the CIA?

Bill: He'll tell you that he's flown for the CIA most of his life! Yeah, he'll tell you. He won't tell you that is flying for them NOW... he'll tell you that he is flying for a private airline. And it is, it's a private airline—OWNED BY THE CIA!

[laughter...]

Thom: So what is the whole purpose of the MIB? Basically intimidation?

Bill: It is to force people to shut-up and to retrieve any evidence that they may have in their hands that would convince the public about the truth of UFOs.

Al: Have they ever APPROACHED you?

Bill: No. No, they are kind of in a quandary with—no, that's not true because in 1976, they did... and that's

how I lost my leg and have all of these scars on my head because at that time I was being very stupid and I thought that I could leak this information to individuals on the sly—but that's the wrong way to do it. If you are hiding and you are doing it in secret then nobody knows who you are, nobody knows you're doing it—they can kill you and nobody knows you ever lived! HOW DUMB!! It took me sixteen years to figure out how to do it. You literally have to get in front of the public overnight, instantly, to be able to... stay alive.

Al: What happened to you?

Bill: Two men, dressed in very sharp, nice dark suits, driving a black limousine with government plates...

Al: They were classic Men In Black...

Bill: Yeah but they had government plates; they ran me off of the road, over a cliff—they came down the cliff to check and see if I was dead, and when I survived that, exactly one month later they did it again. And then they visited me in the hospital. And they asked me, "Are you going to shut-up or are we going to have to kill you? We don't WANT to kill you, Mr. Cooper... because you've served our interests very well." I said, "Hey, I'll be a very good little boy... you don't have to worry about me at all..." I kept my mouth shut for sixteen years until I figured out how to do it. It cost me \$27,000 to get in the public eye literally overnight, but I did it.

Liz: How did you do it?

Bill: I prepared a mailing, a \$27,000 mailing and mailed every piece, literally, within 24 hours. At the same time I had trusted friends uploading the information that you have to computer bulletin boards all over the country—and the world.

Thom: And they ARE everywhere... USENET, PARANET, FIDO, private boards, alt.conspiracy...

Bill: But anything that they do to me NOW, you see, confirms that everything that I said was right. ANYTHING they do. In fact, they are probably holding their breath because if I walk out the back door and fall down and accidentally crack my head open on the pavement out there, everybody will believe they murdered me. They would create a political martyr around which people always, ALWAYS come together and they will believe everything that I've ever said. The people who have always doubted will then believe, yeah, Cooper was right.

Liz: Since you have been really public, no one has bothered you?

Bill: Oh yeah they have bothered us...

Liz: What do they do?

Bill: Ask my wife. They have threatened us. They have left threats on the answering machine. They have followed us. They used to park out in front of the house and lean against the car and just watch the door—talk about intimidation! They have really put us through the ringer! Ummm... you find out that bills that you paid all of a sudden turn up that they weren't paid, and—they've got all kinds of ways to really totally disrupt your life. Forever. And you just have to learn to cope with it. Live with it. They are experts at it. They can make your income tax records disappear. They can do anything that they want to you. And who's gonna believe YOU?

Liz: Has the Navy ever come forward and said that everything that you said is not true—or that you were never IN the Navy or that you are crazy, or—

Bill: Oh, no, they might have been able to do that if I hadn't gotten my hands on my service record, but I have the service record with the signatures. I mean, they CAN'T destroy all of that! They can't say that I wasn't in the Navy—it's all there. Plus everybody that I've ever served with in the Navy, they may be able to convince SOME of them to say that I never was in the Navy...

Liz: But did they ever say anything about you at all, publicly?

Bill: No. No.

Thom: That's probably better than to acknowledge you at all... the MIB... what are they connected to? Project Redlight, perhaps?

Bill: No, they would work directly under MJ-12, because

as I said, their goal is to intimidate people to keep their mouths shut and snatch every bit of evidence. That's why all of this UFO evidence disappears—one minute it is there and it is being analyzed—it's in a laboratory, scientists are looking at it, the next time you go there—the next day—and the scientists say they never saw it, they never had it, it never existed. The person who said that they found a piece of a UFO at a crash site all of a sudden says that he can't find the piece, and besides it was a piece of an old car, and you know... the stories change like INSTANTLY—after having an encounter with the MIBs. It is just like, INSTANT story change. You have to be careful of people like Clifford Stone, who says that he shot one right in the face with a .45 calibre automatic and it didn't even phase him, it didn't hurt him. It's a LIE. It's a lie.

Thom: So, there is nothing really special about them, they are just—

Bill: No. They are intimidating. They wear make-up to make themselves look weird, strange...

Thom:—to freak people out even more...

Bill: That's right. But, they exist.

Thom: Ok, so just to clarify a little further, their basic purpose is to intimidate people such as yourself, others that are maybe doing something that is against their interests... do they intimidate people who maybe just learned or realized that they are an abductee, for example? Some people—

Bill: Not to my knowledge. I've never heard of an abductee being...

Thom: Someone who is actively trying to discover what happened to them?

Bill: I think that in the early days, when abductees first began to talk about their experiences—some of them have experiences with MIBs, but nothing rough or anything like that. They are just told to shut-up. But nowadays, there are so many people talking that it is impossible for them to even TRY to shut people up. I mean, what are they gonna do—kill half the country? That is literally about how many people have been exposed to information about UFOs.

Liz: But do you really think that people have been abducted? Or is it just mind control and all of that?

Bill: I know that some people have been contacted by somebody. Where they are from, or what they are doing, I don't really know. I know that there are some people who CLAIM to have been abducted and taken against their will by force and have had very strange, terrible things done to them during this abduction experience. And we know that there is brainwashing involved because all of a sudden, they relate to you this horror story and then they tell you they can't wait until they come back to repeat it again. So you know that there is some brainwashing there. If I were to do that to those people, they would kill me. Or I would end up in jail for the rest of my life. There is nothing good about it—at all, period. But whether it is being done by the intelligence community—whether it is being done by real aliens, whether it is inter-dimensional or spiritual, whether demons really exist... I don't know. All that I can tell you is that these people really believe what they are telling me. When I talk to them... when I sit with experts who put them through aggressive hypnosis—and I mean experts, I don't mean people like Bud Hopkins, who is an artist, plays with psychotherapy and hypnosis and doesn't know a damn thing about what he is doing... I am talking about real experts, people who REALLY know what they are doing. When I sit with them, these people repeat, under hypnosis, what they went through—they are not lying to me. Their mind believes what they are telling me. Now that doesn't mean that that's what really happened. Or that it really happened at all. Because when you investigate what they are capable of doing with mind control, you begin to realize that they can make you think, see, feel, hear and believe anything that they want you to. They can make you believe that you slept with Jesus last night. And you'll believe it! For the rest of your life. It will be so REAL to you, in your mind.

But the truth will be that nothing happened at all.

Liz: People like Whitley Streiber who are writing about aliens—he's lying? His abduction?

Bill: No, Streiber believes that what happened to him really happened. But he is the wimpiest of wimps that ever lived, in the world. I mean, you listen to this guy... he is scared to death. Of something. So, the portrayal of him in the movie ["Communion"] is totally fake. Whitley Streiber is not the kind of guy who would get a shotgun and go outside alone in the dark and look for somebody.

Liz: Yeah, I never saw the movie...

Bill: He would be scared to death! I know that most of the information that is public in "Majestic," his last book on this stuff, is word for word right out of Project Grudge. HE didn't write that book. Somebody in the CIA wrote that book and gave it to him to publish under his name.

Liz: So now he is working with them...

Bill: Maybe he is NOT working with them. Maybe he has been duped. Maybe he's been—maybe he doesn't really know what he's doing. Maybe that's why he is scared. If he was a real operative, he wouldn't be the wimp that he is, because you can't be an intelligence operative and be scared like he is. I mean, he is really scared. And he just literally wilts under any kind of cross-examination on radio talk shows.

I've listened to him on radio talk shows, and when people attack him or question him intensively, he just like almost cries. So, no, he is not a willing agent. IF he is an agent, he is an unwilling agent—being used without his knowledge.

Liz: But the book is not true...?

Bill: "Majestic"? Yeah, it is word for word right out of Project Grudge. There's no disinformation—Liz: But it is not true that he wrote it...?

Thom: There's NONE??

Bill: None. Except for the names of people and names of projects have been changed. The rest of it is word for word, EXACTLY what I read in top secret documents called Project Grudge over twenty years ago. Including those, in there, are the EXACT autopsy reports that I read in project Grudge. I mean, everything in there is—

Liz: Are they doing this because they want everyone to read it and go, "It's not true..."?

Bill: Well, it does two things. It prepares the public. They read it, whether they perceive it as being true or not is not important. It is established in their psyche. And it has important archetypes there which means that they are not going to forget about it. Number two, it is published as fiction, which means that if anybody comes out and tells the truth about it, they can call him a liar and say that he read Streiber's book and copied it all from Streiber, you see. You have to understand that I have done a lot of investigation on Whitley

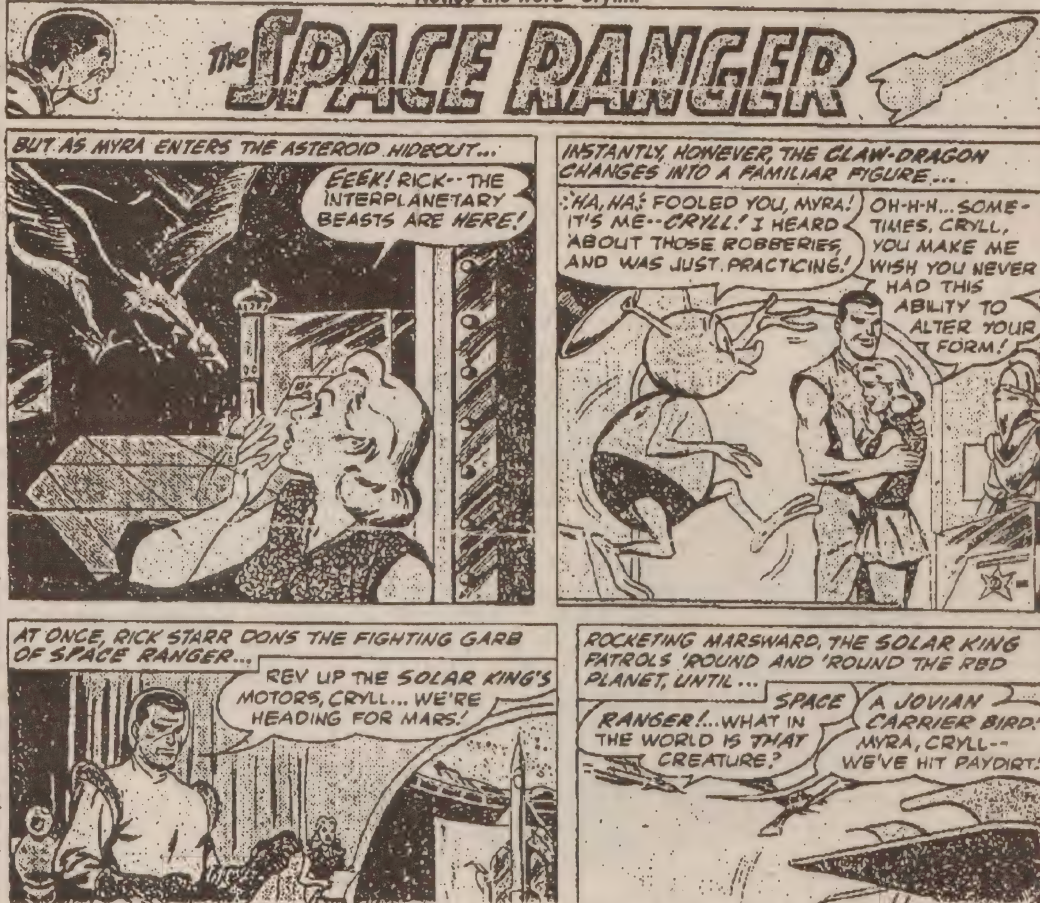
Streiber just before he began having these abduction experiences. He spent some time at the Monroe Institute. Do you know anything about the Monroe Institute?

Al: No...

Thom: No...

Bill: It is a New Age thing—Bob Monroe is one of the people who put out subliminal tapes. Have any of you ever used subliminal tapes?

Notice the word "Cryll..."



Could this be where John Lear got the name for his "O.H. Krill" file? From a COMIC strip?

Al: Yeah...

Bill: You better STOP...

Al: Well, I have listened to them...

Thom: I have one, myself. I don't listen to it, someone gave it to me.

Bill: You see, the thing is, they tell you what's on the tape, but you don't really know if that is what is on the

or whether it makes you get up in the middle of the night and go pee on your begonias without ever remembering it—it doesn't make any difference. It's mind control, and I find that highly suspicious that Whitley Streiber spent quite a few days at the Monroe Institute JUST previous to starting having all of these... abduction experiences. Liz: What was his reason for going there?

Bill: The same reason a lot of New Age people go there—is to attend seminars and you know, change

themselves to be a better person and all that kind of stuff. If you begin to investigate the Escolin [sp?] Institute and the EST seminars—they are all mind control! They ALL use mind control techniques. EVERY single one of them. They take and destroy the person and they rebuild what they want the person to do. It's like boot camp.

Liz: People go there anyway...

Bill: Yeah, that's right.

Thom: Abductions. Implants. Who? Why?

Bill: Implants are REAL. We have catscans that show implants. The documents that I saw, 1 in 40 people have been implanted. According to a survey taken by the military on recruits...

Thom: 1 in 40 recruits? Or 1 in 40 in general?

Bill: From the number of recruits that they have found implanted, they then mathematically calculated that as a sampling of the population they came from indicated that 1 out of

every 40 people in the United States have been abducted and implanted. Now just the other day, on ABC NEWS, we were driving in the car—on ABC NEWS they said that a Harvard professor said that AT LEAST one million people, maybe many many more, have been abducted by aliens. A Harvard professor!

Thom: What is the purpose of the implants?

Bill: Nobody knows. We DO know that because of their location, or we can reasonably assume, that they do several things: One is subcutaneous behind the right ear. One is inserted usually up through the nasal passages, through the bone back there—people say that they can feel something break when it is inserted. And it is lodged near the optic nerve. Another one is under the skullcap, in the rear, next to the medulla oblongatae, which is the primitive brain which controls fear, flight or fight, you know, survival-type stuff. Intense emotions. So, it could be used to see and hear everything that the person does, or locate the person any time they want, control the person by manipulating the primitive brain...

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Some of the material available:

Book "Behold a Pale Horse" \$24 — Includes P&H

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tape or not, you see. It is the most incredible thing I ever saw, people buy something that they are TELLING them that there is subliminal messages on, but they have no way in the world of ever knowing what those messages ARE. But anyway, Whitley Streiber spent some time at the Monroe Institute—Bob Monroe is KNOWN for helping develop mind control. THAT'S what subliminal tapes are all about, mind control. Whether it helps you stop smoking, or whether it turns you into a blubbling idiot,

To be continued...

The Ozone layer and the so-called holes in the ozone layer are one of the biggest hoaxes in history. It is designed to hasten the New World Order. The only answer to such a problem, were it real, is centralized control of the earth's atmosphere and everything that goes into it.. In other words one-world-government. The treaties signed at the Earth Summit in Brazil were designed to nibble away at the sovereignty of nation states. Ozone does not stop ultraviolet radiation from reaching the earth. It is a product of the chemical reaction that shields us from the harmful rays. What really happens is that the sun produces light and many other forms of radiation including the harmful ultraviolet spectrum. The atmosphere contains gases, mainly oxygen, carbon dioxide, nitrogen, trace gases, and other forms of some of these same gases. Take oxygen, its symbol is O but it seldom exists in that state. For good reasons that I will not get into here, it usually bonds with another atom of O and the result is the oxygen that we are most familiar with, O₂. A single atom of oxygen, O, is known as an ion.. Another form of oxygen, ozone, can also be found in small amounts in the atmosphere. Ozone is produced when large amounts of energy comes in contact with molecules of O₂ causing the O₂ to split into individual atoms which are O and are called ions. Ions cannot exist long alone and seek each other out to form, once again, O₂. Frequently these ions will bond together to form O₃, or three atoms of oxygen called ozone. Ozone is only a temporary state because the third atom is always seeking to depart and does so at the very first opportunity that is presented. This may be caused by another jolt of energy such as lightning or by coming into contact with something that will oxidize. Lightning is one of the most recognized means of converting O₂ into ions and thus into ozone. That is the pungent odor that you smell during or right after thunderstorms. Ozone is constantly being formed and destroyed every few seconds. The largest source of ozone comes from ultraviolet light entering the atmosphere and meeting large numbers of oxygen, O₂, molecules. The resulting chemical reaction depletes the ultraviolet light and splits the oxygen molecule into ions.. These

ions seek each other or molecules of O₂ and form either O₂ or O₃. The O₃ does not exist more than a few seconds and reverts to O₂ as the third atom is released to either unite again with another ion forming O₂ or unites with another chemical which it oxidizes. As you can see, ozone is a by-product of the process and has nothing to do with protecting us from the ultraviolet light. Animals, including humans, breathe air. We absorb the oxygen from our lungs into our bloodstream. The body burns this oxygen creating carbon dioxide. We exhale this waste gas along with the inert gases. Green plants, including plankton in the ocean, breathe the carbon dioxide using the carbon atoms as their cellular building blocks. When they are done they exhale the oxygen. As long as there is oxygen in the atmosphere and as long as the sun produces ultraviolet light we will always have plenty of ozone in the atmosphere. Do we really need it? The answer is yes,

William Cooper is now on satellite radio three nights each week, Monday, Tuesday, and Wednesday from 9pm until 10pm central time.. The show is 'The Hour of the Time' broadcast worldwide on the Spacenet satellite, transponder 2, channel 7, change audio to 7.5 manually. He began broadcasting on May 4, 1992. For information call (602) 567-6109. He also is now on SHORTWAVE radio, too! The station is WWCW, 7435 KHz, Sundays at 12 midnight U.S. CENTRAL TIME! (0500 UTC)

but not to protect us from ultraviolet light. Ozone, O₃, kills harmful bacteria and provides a more ready form of oxygen than the common form called O₂. The only place where the so called "ozone holes" occur are near the poles in the arctic and antarctic circles. The holes only occur in winter at whichever point is experiencing winter. They occur where the earth's tilt causes perpetual night during the winter months and where no ultraviolet light is coming into contact with oxygen. Thus there is NO production of ozone. Another so called "hole" will predictably appear at the other polar region when that hemisphere is in its winter months. You should know by now that they

are not holes at all but only areas where the ozone producing chemical reaction between ultraviolet light and oxygen does not occur. You should have also deduced from this process that the so called holes will seem to appear and disappear as the region moves from winter into summer and then back again into winter. The whole process is a natural cycle. It is predictable and is very simple to understand. The scam that CFCs deplete the ozone layer (nonexistent) can be easily exposed. Most of the CFCs in the world can be found in the northern hemisphere where most of the rich nations are located. Why then does a so called "hole" appear over Antarctica every southern hemisphere winter? Why not over New York, Tokyo, Paris, Los Angeles, or Stockholm where these CFCs are in the most use and thus can be found in the atmosphere in the largest amounts? Why does Los Angeles spend hundreds of millions of dollars to DEplete the ozone in the atmosphere directly above the city every year? Is it because the few personnel stationed at the weather and research facilities at Antarctica use too much hair spray? Why is it that I am able to predict the exact locations and months that the so called "holes" will appear and disappear over the arctic and antarctic? Because the whole thing is a hoax designed to make idiots who cannot think for themselves scream for total control of everything and thus help to usher in the one world totalitarian socialist government. Let us take a hard look at chlorofluorocarbons or CFCs. According to the doomsday prophets chlorofluorocarbon molecules are going to rise to the stratosphere where ultraviolet radiation will break them up releasing chlorine molecules which will act like a hungry cookie monster and eat all the ozone molecules. This will cause an ozone hole and everyone will get skin cancer. Right? Wrong! Now let's look at what they don't tell you. According to measurements, only one percent of CFCs actually break up in the stratosphere, so that 7,500 tons of chlorine are being released into the stratosphere every YEAR. That is for the whole atmosphere in a years time. The amount of chlorine spewed into the atmosphere from

The OZONE HOAX Exposed!

natural sources makes that measly 7,500 tons look like a drop in the ocean. The atmosphere absorbs 5 MILLION TONS from ocean biota (algae, plankton, etc.), 8.4 MILLION TONS from biomass burning, 36 MILLION TONS from volcanoes, and 600 MILLION TONS from seawater. This does not include a volcano like Mount Pinatubo, which loaded at least 20 MILLION TONS of chlorine into the atmosphere, of which a very significant portion went into the stratosphere. Mount Erebus in Antarctica, which erupts every day, emits 20 times more chlorine into the atmosphere than the entire amount of chlorine allegedly produced from the breakdown of CFCs. Mount Erebus is about six miles upwind from McMurdo Sound, the station from which chlorine measurements are taken. The readings are then used to claim that CFCs, not natural chlorine sources, cause the depletion of the ozone layer. It really does not matter as ozone is not layered in the atmosphere and it is not what shields us from those nasty ultraviolet rays. The case is exactly the same with halogens. The doomsayers want all halogen fire extinguishers banned, because they produce bromine. This chemical is supposed to be a super ozone destroyer, ten times more dangerous than CFCs. The actual amount of bromine released is very insignificant, perhaps not even measurable because most of the bromine that's actually in halogen is destroyed in a chemical reaction during fire suppression. On top of that they never have a life long enough in the atmosphere that's necessary to even get to the stratosphere. Ozone levels over a measured period of time show a clear oscillation from year to year. If you compare the cycle in ozone levels with the number of sunspots over the same period, the correlation is clear. 11-year and a 22-year cycle in ozone levels, matching the sunspot cycle, are clearly evident. A major influence on the density of ozone in the atmosphere is sunspots, solar flares, the influence of the sun. It is how ozone is created in the first place - billions of tons of ozone are created every instant and are destroyed every instant. In 1988 the Ozone Trends Panel released a report supposedly documenting that there had been a three percent depletion of the ozone layer over the northern hemisphere. They gave a press conference, they handed out a summary of the report, but the report itself did not come out for another three years. When it came out, what it said was actually different from what they reported at the press conference. But it scared everybody, and it got everything into motion that was necessary to ban CFCs. Then they gave a whole sequence of conferences after that, with the same modus operandi. They gave a press conference in April 1991 that claimed "eight percent ozone depletion," no scientific paper to follow it up, no peer review of the data. Last October, they gave another press conference, where they claimed something very similar, but again with no report, nothing published in the scientific literature. In their

1988 press conference, the Ozone Trends Panel picked a very curious date, 1969, to start their analysis of worldwide ozone data. And they ended in 1985, 17 years or one-and-a-half solar cycles later. If you draw a straight line from 1969 to 1985, you get the ozone depletion that they claim. But if they had used the 22-year period between 1962 and 1985, there is not a great deal of change. It's entirely a decision of what date they picked to begin their measurements, one of the most critical features of how they've been manipulating public opinion. Another way the Ozone Trends Panel manipulated their data to scare the public involves the enormous variability in the ozone in the atmosphere from day to day, month to month, and at different times of the year. The density of the ozone in the atmosphere over the northern hemisphere in March is much greater than in October of the same year - a 40 percent difference and it happens every year according to the natural cycles previously described. The Panel started measuring in the time of year when the ozone is densest, and stopped in the part of the year when it is the least dense. Again, these groups are manipulating the data intentionally to scare the public into believing there is a danger which does not actually exist. They also claim a dropoff in CFC concentrations, going from 100 to 5 parts per trillion, in just the first two or three kilometers upon entering the stratosphere. The ozone depletion proponents say the concentrations get lower because ultraviolet radiation is breaking up the CFC molecules, and the stratosphere is the only place where there are intense enough amounts of ultraviolet radiation to break down the CFC molecules. The stratosphere starts around 25 kilometers above the earth's surface, and very small amounts of ultraviolet radiation in the range necessary to break down CFC molecules get within 30 kilometers. In order to find the significant concentrations of ultraviolet radiation that can break up CFC molecules, you've got to get above 40 kilometers. CFC molecules just don't make it up that high. So it can't be ultraviolet radiation that's getting rid of the CFCs which is then supposed to be releasing chlorine which is then supposed to be destroying the imaginary ozone layer. Sorry folks it just is not happening. Another thing they conveniently omit is that the stratosphere is an inversion layer, which means that instead of getting colder with altitude, it gets warmer, and when you have warm air on top of cold air, the cold air is like a plug. It's why Los Angeles has its smog problem. The air cannot rise above the valley because of the inversion layer - the air remains trapped. Whatever air makes it to the upper part of the atmosphere comes right back down because of this plug, there is no evidence that they are being broken up. The threat touted by the doomsayers is increased skin cancer, a blatant lie. The only reason skin cancer has risen is that the old taboos against being in the sun and suntanning have fallen by the wayside. The

population of the world has doubled and there are more people out in the sun and on beaches than ever in the history of the world. More light skinned people have moved south or north as the case may be in order to enjoy milder winters. If a person living in the northern hemisphere moves south only 60-120 miles it translates into an increase of 10 to 20 percent in ultraviolet radiation exposure. If you were to move from Tromsø, Norway, to Panama or Bombay, you're talking about an increase in ultraviolet radiation of more than 600 percent! According to the theory of those who want to scare you into the New World Order, a one percent ozone depletion means a two percent increase in ultraviolet radiation. But the data shows ultraviolet radiation actually decreased as much as seven percent between 1974 and 1975, when these measurements were taken in the United States. When this study was released in Science magazine by Joseph Scotto of the National Cancer Institute - the only network in the world systematically measuring ultraviolet radiation - the government shut down the instruments! CFCs are being banned, yet nobody talks about the consequences of this action. The fact is that the entire world food supply depends on what is called the "cold chain," the network of refrigerated warehouses and refrigerators in homes, supermarkets, and so on, that keep food from spoiling. The world already produces more than enough food to feed every man, woman, and child, the problem is that between 30 to 60 percent of it spoils every year, depending on the country. By truly banning the CFCs, effectively you're going to have to scrap every refrigerator around the world - a billion home refrigerators, several hundred million commercial refrigerators. It could mean a collapse of the worldwide cold chain. Remember Global 2000, the plan to deplete the world's population by 2 billion people? To make it worse, any potential drop-in substitute cannot presently be used in any existing equipment. So you've got to build entirely new equipment. And who benefits? The multinational corporations that belong to the Illuminati. Those who manufacture new equipment and the chemical companies that could make hundreds of BILLIONS of dollars in revenues every year from the ban of CFCs. The ozone depletion theory is a fraud. There is no significant increase or decrease in ozone, no significant increase or decrease in ultraviolet radiation. The threat does not exist. It is not there. It has been proven time after time.

"A nation or world of people who do not use their intelligence are no better than animals who do not have intelligence. Such people are beasts of burden and steaks on the table by choice and consent." Page 39, 'Behold a Pale Horse', by William Cooper

SOME LIVE...

OLIVELAWN, DRIVE LIKE JEHU, FISHWIFE, DRIP TANK, CRANKSHAFT, CUSTOM FLOOR

July 8 at the Whiskey by Royce

This \$10 show (\$10 I didn't really have!) was billed as "San Diego Fucks LA in the Ass", so I was expecting-no, demanding to be blown away by the array of San Diegan "talent" assembled. As I entered, I noticed an abundance of young (and I'm not old!) skater types, and not much else-a bad sign to say the least. Custom Floor were on already, and were a sloppy-playing three piece doing noise-by-numbers. For the last song they brought on an odd three-stringed instrument and banged on it a bit. Crankshaft were up next, and surprised! It was the same guys as Custom Floor but with a different bassist. Did they get paid twice as much? Anyway, same stuff as before but not as energetic. Drip Tank were a mess on stage, but I have to commend them, at least they have some songs, with a melody or two hiding in there, and the singer tries to sing, not just scream. Not bad. Fishwife looked as though they could be a lot of fun, but throughout their whole set they never put two notes together! Chug-grind-chug-crunch-squeal! Their singer did get buck-naked for the last number, but I don't think that helped too much. I was pinning all my hopes on Drive Like Jehu since I'd heard so many good things about them, but...nothing caught my ear. Loud, noisy screamed lyrics, but not a hook in sight. Oh well, you Helmet fans will cream for them. OliveLawn I've never really cared for recorded, but when I'd seen them live before, I thought they were excellent and full of good energy, but this night, they were totally disappointing, and thankfully played for only about an hour. The high points were "College Volume Pedal" and the midjet jumping onstage, mooning everyone, and Thea making off with the singer's cap! O should stop trying to be a comedian and just play guitar. The crowd seemed sort a into it, but if I'd driven all the way from San Diego (as about 75% of this crowd had) I might've been, too. As it was, the only ones who were "Fucked in the Ass" at this show were all the folks who paid their 10 bucks to get in! Maybe I'm just jaded though.

MY BLOODY VALENTINE, BUFFALO TOM, YO LA TENGO

at the Palace by Royce

I hate the Palace, but this show I wasn't gonna miss! Yo La Tengo came out after a rather long wait, and played their noisy alternative rock to a somewhat receptive crowd. Completely boring and they left me yawning. Buffalo Tom broke me out of that spell quickly, though. For this being the last night of a long tour and considering they'd stepped off their van from San Francisco about an hour earlier, they, excuse the cliché, kicked my ass!! Playing a good mixture from all three albums with lots of enthusiasm and energy, they were the highlight of my night. They are not an REM-type college band, check 'em out live and you'll see! My bloody Valentine are currently super-hyped experimental noise merchants, and it's a reputation they deserve. Their mostly playing newer material disappointed me a lot, but goddamn! They were LOUD, especially for the Palace. Funny thing though, after sound-checking for 5 hours, you still could not hear the vocals at all! Not being a very animated band, the 22 minutes of pure NOISE they played during "You Made Me Realize" made up for it. It had a nice floor-clearing effect, and the speakers completely over-loading produced a nice percussion sound, too. No encores and everyone (well, me anyway) left happy with ringing ears.

SUPERKOOLS, THIS IS EDWIN, POP DEFECT, CLAWHAMMER

Sat July 18th at New Thai Ice by Ted

I wasn't going to review this show because no one needs to hear how great these bands are for the zillionth time, but.... Missed the Superkools, which

kind of bummed me out because they were featuring a new rhythm guitarist and I wanted to check out this current line up. This is Edwin played a rocking set and the lead singer had the bestest outfit I've seen anyone wear in a long ass time. A couple of Red Aunts (dubbed "Edwinettes") came up for several songs, danced and sang background in their own special and unique style. Great, fun set. Pop Defect rocked in their warped sort of way. Not warped like Melvins, but more traditional rock n' roll punk with a sort of twist. Last up was Clawhammer. I haven't seen these boys since before they left on tour a few months back, and what I witnessed this night was one of the most chaotic sets I've seen since the Dwarves show at the Casbah a couple of years ago. To quote their drummer, Bob, "it was a year's worth of things going wrong in one show". (Now, let's see if I can get all this straight) Clawhammer were about two or three songs into their set when they decided to invite Chris Simms from the Leaving Trains onstage to sing "Uncontrollable Urge". As soon as he starts singing, he rips off all of his clothes and is prancing around all naked, singing. The people putting the show on freak out, and the macho door man runs up and tries to place a shoe over Chris S.'s penis. This is brushed aside, and the door man grabs a jacket to try and cover his dick. This is also brushed aside and



Costes tears his penis off while Lisa Suckdog and Darcy look on. - photo Al

the door man proceeds to take away Chris S.'s mike. That's OK, because there are two other microphones to use, which were also promptly taken away by the door man. So, we have Clawhammer cranking away and this naked man just dancing around like a maniac. The macho door man jumps onstage and starts pushing Chris S. around, so this makes him dance around even more, but this time he's dancing like a queer, limp wrists and everything. As soon as some people in the audience figured out what was happening, they start jumping onstage, throwing off their clothes. Now we have Rob and Bob from Clawhammer just repeating the beginning riff of "Uncontrollable Urge", as fists start to fly between the door man and Chris S., and Chris and John stop playing to break it up. Quote of the night goes to Chris from Clawhammer, who went on the mike and said to the doorman "Come on! If these were girls onstage, you wouldn't be doing this! What's the big deal?". Oh yeah, by this time, there are also three or four other guys onstage who are either naked or partially undressed, including a guy on a platform next to the drums who happens to be masturbating. Soon the power was shut off, and Bob was left by himself, just drumming the riff. Eventually, Chris S. and the

door man (reluctantly) shake hands, to the sounds of the audience cheering the fact that peace was made. The power is turned back on, and Clawhammer doesn't even get through two more songs when an audience member is being thrown out by the macho door man for fucking jumping up and down. This guy was not touching anybody or doing any harm whatsoever, so the macho doorman just had to physically throw him out. John saw this, the band stopped playing, and they got on the mike, yelling at the doorman to stop. People start shouting things like "Tipper Gore Rules!" and "Support Censorship!", while Chris once again gets on the mike and gets everyone in the place to slam, while Bob rips into another drum solo as the rest of the band jumped into the pit. The power was shut off again and by then things were so out of control and everyone just about had it and split. Wouldn't really have expected all this shit going on at a Clawhammer show, but fuck! What a surprise and an night to remember.

NO FUCKING WAY - Multimedia Circus

July 25 at Yo Studios by Pooch

A tip of the psycho top hat to promoter Joy Sosnicki of Nothin' Sacred Zine for understanding the nuances of tossing a conceptual, subcultural wingding. Arrived at the decorated rehearsal studios too late to witness DUCHESS DeSADE, HONK IF YER HORNY (sorry, Pleasant), and other tasty cuts. When I did waltz in I was treated along with the sweaty packed throng, to rooms of sexually graphic photos, sweet refreshments, t-shirt and fanzine tables and confrontational Nick Zedd flicks (quite a juxtaposition of images). I got to

experience SUCKDOG's performance, but why see screaming abusive people on stage? I got that everyday in L.A. traffic. I guess the crowd enjoyed them, but I was sort of bored. Maybe the real shock and rockers were the audience. Now, that's sensationally weird.

DECEPTION BAY

August 1 at Independent Project Records by Royce Well, this seems like as good a place as any to mourn over the loss of Independent Project Records. IPR, run by former Savage Republic player Bruce Licher, does some of the nicest record packaging design work available. They're moving out of their long-time LA base to relocate to Arizona, so the beautiful work they do will still be available. IPR has a pretty good roster of bands, too. Savage Republic, Autumnfair, For Against, Abecedarians, Springhouse, Indian Bingo, etc., etc., can all be found on the IPR label. For their last ever open house, they decided to have Deception Bay play for free in the shop, which was quite a great way to go out. Deception Bay have a sound that was years ahead of it's time, comparing nicely with current bands such as Helmet with their guitar mania driven overload. They blasted out a fiery set in the excruciatingly hot warehouse, while their customary black and white self made films showed behind them. Too bad they don't play more often! Well, I for one will miss IPR, even though I'm a relatively recent convert, and for all of you who never got the chance to visit the shop, you missed out big time. C'est la vie.

CONGO NORVELL, NICK CAVE & THE BAD SEEDS

Mon. Aug. 10 at the Roxy by Beri

Wow, went to this show ALONE, but still had a great time! Congo Norvell, ex-Gun Club and former Bad Seed "Kid" Congo Powers' and proudly pregnant singer Sally Norvell's quintet, were a worthy and appropriate opening for Nick Cave. Norvell's bulging belly transfixed the audience as she melted us with her torchy, heart-rendingly powerful vocals; while the skillful and inventive Powers savored every surfy chord. Likewise, the subtly disturbing bowing of an upright bass and forceful drumming that demanded attention made this an interesting set.

Nick Cave really poured out his lifeblood for a little over an hour. A definite Nick Cave ooze seemed to waft through the smoky air, especially during the slow but grisly "Christina The Astonishing"; while I suddenly seemed sur-

rounded by pogoing teenyboppers during the ironically upbeat "Deanna", Cave's most annoying song by far. Still, the stormy "Tupelo", the crescendoing apocalypse of "The Mercy Seat", not-to-mention the pain-driven "From Her To Eternity" all stood out as kickass eclectic-rock, and made up for the stupid, sway-back-and-forth, "We Are The World"-ish gospel song that this otherwise fascinating band closed with.

At one point in the show, a piece of plaster from the ceiling fell on Blixa Bargeld, but this did not affect his eerie, otherworldly slide guitar (he looked amazingly humanoid and a bit bored). The grinding clamorous keyboards both looked and sounded like a wet bar set ablaze. The Bad Seeds are Rock & Roll from an alternative universe where Vodka runs through the needle-scarred veins of depressed poets wielding loaded revolvers as they stumble through the garbage-strewn alleys leading to the nearest bordello. I give them 3 A's for alcohol, angst, and atmosphere.

BIG DRILL CAR, OLIVE LAWN AND SOME OTHER STUPID BANDS

August 26, 1992 at the Whiskey by KRK

For all you hip alternative fanzine readers that have always wondered what it's like to be a hip alternative fanzine writer. Go ask someone else, fucker. But let me tell you how it's been for me. Every time I step into a record store, swap, or club, I am approached by one of two types. People in bands and people who have record labels (all male, of course), and the very first thing to come out of their smelly mouths is "you still writing for Flipside?" I always say "no" whether I am or not. The clever ones continue, "How 'bout Ben is Dead?" "No, they couldn't distinguish a good record from a wart on their ass." Then I am left alone, like the useless idiot I am. But it used to be different, very different. When asked about my writing I would say, "Yea, I guess so" then people would get close and start blabbing about their band or record or an itch in their crotch. Something. Anything. And of course I was handed some fucking record or an invitation to go to some club 40 miles away on a Tuesday night (I never get invited to a Friday or Saturday night - real show), to stand in a crowd consisting of the band's girlfriends or label operators. And a review was expected, a real good review (which I could never do any fucking way) some thing, "for our press kit." When the rare occasion did happen and I wrote something they liked, printed a photo did an interview or put them on the cover, well, that was great and the greasy-haired breath faces would smile and splash in self-recognition, but soon after that, I'm a nobody

again. Seldom handed a CD (bands only give away demos), never called to ask if I wanted to get in free Saturday night when they open for the latest flavor of the month. no. Fuck no. All the bands got what they wanted. They got recognized for their unmatched brilliance. Like the other night, I was at Bogarts (a club not too far from my house), Seattle's FLOP was playing for one dollar but I had spent the last of my money on some drink. So I stood outside the front door, marveled by the beautiful, shining street lights. When "O" comes up.

"What's up bitch?"

"Nothing."

"Why aren't you inside?"

"I dunno."

Surprisingly enough the conversation turned to why I never go see O's band, Olivelawn.

"Because you never put me on the list."

"You never ask, bitch."

So I ask, and O insists I'll be on the list.

"You won't come."

"Bullshit, I'll be there."

"It's our last show."

"I'll be there."

"Alright, you're on!"

The night of the show comes and we drive to LA and, of course, as I walk up to the window it was Deja Vu. "Sorry, there is no Kirk on the list."

"Are you sure?"

She shows me the list. Every cocksucker I know is on the list. Except for one, me. Hey O, thanks for the hat but from now on don't do me anymore favors. Let's just call it even. So, gentle readers, if you ever pondered about becoming a professional "rock critic" just remember a few things: You won't get paid, you won't get laid, you'll only get the records that nobody else wants, you'll never be on the list someone promised you'd be on, and the amount of friends you have will depend on the circulation of the fanzine you write for. I suppose I could just be a part of the LA underground scene, which consists of fanzine writers or record store employees, alternative radio DJs or rich kids in punk clothing going to art school. All of which got tired of jacking off in their closets, so they "borrowed" money from their mommies and bought an instrument, and now stroke it on stage in front of the same dozen ugly faces every Tuesday night. And after a "Rad," "Killer," and "Fun" set of "Alternative (punk) rock" they all pat each other on the back, with their sticky palms and congratulate each other on the fact that the shit they took didn't smell as bad as the previous one... where do I sign?

GIMME STUFF! by El Krko

The only times I really notice is when I'm trying to stumble into a pair of pants. My things look like giant sausages. My zipper comes up and takes half of my pubic hair with it. Then the fucken button. I suck in my gut and PULL my pants around me. I usually get a rope burn around my waist before I get my pants on. They're on! Do I leave them over my gut and walk around with a blue face, or do I pull 'em down and let my gut overflow like the foam on a rushily poured beer? Half my clothes don't fit. I have bigger tits than my last girlfriend and I actually look like a fat piece of shit.

The other slap to my fat face is when I'm screwing, hard to believe I still get laid...looking like the Pillsbury Dough Boy. But I do, so maybe there is a God. I'm on top - doing some sloppy maneuver, I look down to make sure I'm on target and all I see is this round bag of fat hanging off me, ugh! What is it an alien? Am I pregnant? I'm fat. I'm 15 pounds fat. I have dreams of double bacon cheese burgers. When I get drunk I insist we go to a 24 hour drive thru. When I see someone else eating I wonder how their food tastes. When I'm eating, I don't stop til there's nothing left.

Maybe these fifteen pounds are my trophy? My reward for having reached a plateau on which nothing matters. A state of mind that has taken over my body? Or maybe I'm just a lazy piece of fat shit. Fat smelly shit. Fat smelly pig shit.

It obviously matters to me. Otherwise I wouldn't be sitting here thinking and writing this. I find it difficult to focus on losing weight. Mainly because I really haven't determined how I managed to gain so much weight in a relatively short period of time.

Maybe I should roadie for Poison Idea?

TREADING THROUGH THRASHEAD'S THOUGHTS

Band Reviews: Instead reviewing every show I went to in the past two months, I'm to do you and myself a favor and just review the bands on their own merit, so you get the point with less reading and I have less to type. Here it goes, these are in no particular order.

Mother Fist: Interesting straight out punk rock, I got a real kick out of Kerry's I love Al t-shirt.

Generator: Great punk rock with a rock'n'roll edge, killer female vocalist.

Adz: Used to be the Adolescents and rock accordingly.

Don't No: Fucking killer reunion gig, classic early 80's thrash the way I like it.

Neighborhood Watch: Another killer reunion gig, more great early 80's thrash.

Against: Either reformed or a reunion, either way great discharge like hardcore.

Beer Nuts: A good kicking basic hardcore band from Venice who have been around for a few years, check them out.

Meat Puppets: First tour since signing with a major. The set started out great, they played a lot of their upbeat tunes. Later on in the set they slowed down the pace, which wasn't bad, but kind of got old after a while. They were still interesting never the less.

DC3: The Stains fronted by Dez Cadena, played a lot of their psychedelic stuff to start out with and ended up doing killer Stains and Black Flag cover towards the end of the set.

Slug: Amazing set at the club with no name. Noisier than fuck, Steve went wacko and fell on Todd's amp during the set. Steve cut his arm open pretty bad, but finished the set in maniac fashion.

Dicktit: They also played the club with no name the same

night as Slug. Dicktit did a good rocking punk set and it was fucking hilarious when the club flipped on the disco lights when they covered Rock'n'roll All Night by Kiss.

Living End: This is Shawn from Hello Disaster's new band. They play straight ahead punk with a rough pop edge to them, very energetic live band too. Impressive.

Rocket 88: Total thrashability, with a killer twang guitar.

Jawbreaker: played a really intense set of tunes in the backyard of Darby's (Ben Is Dead) Apartment on the fourth of July.

Naked Agression: Very intense punk band with a heavy emphasis on political matters, their vocalist Kirsten is very in your face when it comes to their performance she let's nothing hold her back.

Butt Trumpet: This is Thom's band, they are like Flipper with a Dwarves sense of humor.

Olter: Fantastic hardcore punk, enhanced by industrial noise and Beth's hard hitting lyrics and vocal style, a definite must see.

Blood on the Saddle: Classic cow punk, Greg is the only original member of the current line up, man can that guy play the guitar. He totally had me dumbfounded when he played the William Tell Overture on guitar at thrash speed, amazing. Das Klown: With a new line up and a new single under their belts, A.J. and Co. are tearing it up, great live performances, punk as fuck.

Gargoyles: Some line up changes for them since the last time I saw them, new guitarist Alison lays those chords down hard. Rocking old style punk with attitude.

Fuckboys: Matty, Seaweed, Aesop, and Scott give us another sonic beating of costume changes, flying food, obnoxious jokes, and great pop punk.

Crises Of Faith: Loud, driving, punk rock with a slight gothic influence.

Rommel Goggles: Well played rock'n'roll type punk with some pretty cool theatrics and lyric from their frontman Axis.

Undercity: A newer band around town who play pretty cool

DIM STARS

apparently:

RICHARD HELL

THURSTON MOORE

STEVE SHELLEY

DON FLEMING



"A major contemporary rock event... warped, gonzo, righteous, and LOUD. These Dim Stars shine brightly indeed in the Lower East Side quadrant of rock & roll heaven."

-from Rolling Stone's four-star Dim Stars review



definitely:

OUT NOW on
CAROLINE

(Guest - Robert Quine)

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West Coast Caroline, Inc., 9839 Glenoaks Blvd., Sun Valley, CA 91352
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punk with a pop edge.

Scratch Bongowax: Loud and crunchy '77 style punk rock with some crazy stage antics from the lead vocalist Craig, fun band.

Creamers: Still kicking with a new line up, still the good old punk rock we come to expect from the Creamers.

Entropy: Still alive and thrashing, great punk and hardcore tunes assault your ears when these guys hit the stage, they even one pop influenced number that is real cool, another definite check out.

Sideshow: This Lincoln NE. band sounds like a cross between Jawbreaker and Fugazi with a really raw edge to them, they are also very energetic performers moving around all the time, they don't stand still.

Twister Naked: Crunchy metallic punk that lets you have it right between the eyes, vocalist Max is a maniac.

Helmet: Some people are hellbent on giving Helmet shit about them signing to a major to slight musical changes they've undergone, I say fuck those people. I think Helmet still fucking rock my world, this is the third time they've been through town and they still impress the fuck out of me. Brilliant.

Gas Huffer: Foot stomping punk rock with a cool hillbilly twang to it. Sure had me dancing.

Anus the Menace: Some nights they pull it off brilliantly and some nights everything just seems to fall apart, but what's cool in either situation and in between they always manage to pull off a cool stage show, and they roll with the punches no matter what happens, great band.

Blister: A real heavy grunge band with a lot of interesting twists to them, has two ex-members of Christ On Parade.

Iowa Beef Experience: The third time they have been here this year, and it was by far their best show. This band should be as big as Jesus Lizard. One of my favorite bands this year.

Pop Defect: You've heard me rave about Pop Defect in other issues of Flipside, they are still my favorite LA band.

Now kiddies it time for me to whip out my poison pen and stick it to a couple people. The first is Shane Williams. Shane last issue you made this remark that I was sucking the titty of big brother. First off I wouldn't mind offing some of these assholes myself, the problem is I don't want to go to jail. Which is something you should understand fully since you're there already.

So I'll leave that to so called big brother. Secondly I think you have it all wrong. I'm not sucking the titty of big brother, I think it's more like big brother is fucking me up the ass! Big brother takes 25-30% out of my paycheck every two weeks and label it as taxes. And where do you assume that money I could use to live on goes? Well part of it goes to keep the jail system up, which means you get three meals a day and a clean cell (I'm assuming). Even though you are imprisoned and I'm sure it sucks, you have it better than the few hundred homeless people that live within a ten block radius of my fucking apartment in beautiful downtown LA. Ironically it's my and other people's taxes that are keeping you fed and alive while your locked up. I've seen homeless people try to get arrested just to have a roof over their heads. So who is actually sucking the titty of big brother. Stick that in your crack pipe and smoke it!

The next person is (drum roll please)..... Thom Flipside come on down, you're the next victim on the price isn't worth it! (applause). Last issue you decided to give your two cents worth and compare underground movements to conservative times. You made a comment where you said that early 80's hardcore waned from it's point from the very beginning. When I first read it I didn't think anything of it, but as time went on it really started to bug the shit out of me. As most people who know me, know I have a soft spot in my heart for early 80's hardcore. So in defense of hardcore punk rock.....Survey says...(buzzzzzzzz).....WRONG ANSWER! Sorry Thom, in the immortal words of Mykel Board YOU'RE WRONG!!!!!! Since you did the layouts for my last column (I layed it out Mike, as I am this one! Sorry this looks so boring and small, but goddamn you guys write a fucking lot! - Al) I'm sure you noticed when the majority of those songs on the lyrics page were written. That's right, they were written at that same time you claim is so pointless. All those lyrics made definite points, and even ten years later some of them mean more now than

they did ten years ago. So I guess your two cents is actually worthless, better count your change next time.

Since we are on the subject of early 80's hardcore, last year some time I tried to document hardcore reissues coming out on CDs. I failed miserably, so for those interested I going to try hap-hazardly to bring you up to date. Basically I'm going to tell you what I have found, I have seen, and what I'm looking for. The reissue prize goes to the Germans, basically Blitzcore, and Lost And Found. Blitzcore rule, with CDs like Articles of Faith's "Core" CD which all their old stuff, Toxic Reasons "Independence" CD, Flag of Democracy's "Love Songs" EP and the two tracks from the "Get off my Back" comp on a CD with their latest LP, Black Market Baby's "Senseless Offerings" LP is on CD with an unreleased LP from '86.

The Offenders "We Must Rebel" is on CD and the Freeze have a CD called "Double Dosed" which contains the "Boston not LA" tracks and a recent session, all these are on Blitzcore. The address is Blitzcore Rec., Reeperbahn 63, D-2000 Hamburg 36, Germany. Lost and Found are another label who is reissuing old hardcore on CD. They have a Artificial Peace anthology, which contains their first studio session when they were still called Assualt and Battery. It also has the session which the tracks from Flex Your Head and their first demo came from, and the session their split EP with Exiled came from. It also has the post-Artificial Peace, Marginal Man "Double Image" LP, all on one CD. Lost and Found also put out the FU's "Origin of the Straw Dogs" on CD, which has all of their old material on it. As far as the U.S. goes Taang is the leader of hardcore reissues here. All of Poison Idea's early stuff, SSD, Jerry's kids, both Freeze LP's all on CD, plus more coming. Touch and Go have released all of Die Kreuzen's stuff on CD and Scratch Acid, but that's about it. John Brannon told of a Negative Approach CD about two years ago and I'm still waiting for it. I've also heard that T&G are eventually going to



Iowa Beef Experience photo Al

release a two CD anthology of the Big Boys, along with CDs by the Fix, Necros, etc. Come on T&G we're all waiting, let me know what's going on. Dischord are also reissuing stuff, but they haven't got to the really old stuff yet. I'd like to see Alternative Tentacles follow suite, they've reissued some of the more popular stuff (Dk, DOA, etc.), but I would like to see something like the Fartz, or the Crucifucks, or M.I.A. out on CD. This label in Texas called Angry Neighbor Rec., are supposed to reissue the majority of Really Red's catalog on CD, I'm looking forward to that. The English have done a real good job covering the old punk, hardcore, oi stuff on CD. I've seen and heard about CDs by Chaos U.K., Disorder, Blitz, Partisans, 4-

Skins, the Oi comps., Vice Squad, etc. Me and Katz's jaws dropped to the floor of Aron's records in Hollywood, when Katz pulled out a Varukers anthology CD. I've heard rumors about the Cleanse the Bacteria comp being reissue in Japan on CD, although I've never seen it. If someone can help me obtain a copy of that or give any information on hardcore reissues on CD circa '81-'85 I would greatly appreciate it, please write me at Flipside. I into collecting these CDs because, 1) Just like the records the CDs will probably also go out of print. I've already run into that case if anyone knows where I can get a Wipers "Over the Edge" or "Is this Real" CDs or a Subhumans (Canada) "Incorrect Thoughts" CD let me know. 2) The other reason is all my records are worn to shit and I want to get them on CD. Some other interesting CDs I've pick up are the Nihilistics first single and first LP on one CD, Government Issue's "Boycott Stabb" is also on CD. Keep those CDs coming.

If you don't already know Flipside celebrated its 15 year anniversary with a big show out in the Mojave Desert. Babyland, Sandy Duncan's Eye, Anus the Menace, Pop Defect, TTVTV\$, Dirt Clod Fight, Paper Tulips, Red Aunts, and This is Edwin played. All the bands were fucking great, the whole idea was fucking great. I just want to say thank you to Al for keeping Flipside going for 15 years. I started reading Flipside in 1982 when I lived in Omaha and started writing for in October of 1987. It still kind of blows me away that at one point I used to read Flipside and go Wow this is really cool, etc., and now I've been writing for Flipside for almost five years. Thanks Al for letting me rant and rave in your mag, I really appreciate it. May Flipside see plenty more years to come. Once again Happy 15th and thanks Al. Until next time, Later.....

NEW MUSIC SEMINAR THING by Pat Fear

So I have always had a skeptical view of these "New Music" seminar type things, and this experience was nothing to change my view that it's basically a money making opportunity for someone and that's about it. There's no reason to criticize someone for that, but I just don't get it when supposedly alternative radio and press types pay hundreds of dollars to go to boring panels that either a) contradict themselves b) preach to the converted without accomplishing anything productive except making everyone in agreement feel like they're "part of something" or c) give egotistical people an opportunity to sate how gosh darn anti-establishment they are, while simultaneously keeping an eye out (very clandestinely...) for anyone who might be working for a "major" label who is looking to hire a former indie music type to give them some street level credibility. All of which is okay by me, but it's just the lack of openly admitting that you don't wanna be poor all your life that makes me think this "alternative" stuff has gone way way way the wrong direction—See Sonic Youth, L7 etc. for going corporate and maintaining integrity, or X for that matter. So what you get for a couple of days is a bunch of nerds who wander around the City with giant laminates around their neck for no reason during daylight hours, say, shopping in St. Marks (like their going to get respect, hah), people who paid to feel like their part of some cosmic cool generator. These people don't realize what they're saying is "I'm a tourist, take advantage of me". But they seemed to have fun doing it, so I guess that's okay, but if you're going to be "more than a witness", I'd always thought it best to be a free thinker, not someone who attends a convention to learn how to be cool. Needless to say, if you're really part of this "machine", you don't need a pass, or to join the Seminar to see the great bands, which is the only really positive thing about this stuff! Over the course of a few days, you can go crazy deciding which of these great bands you can afford to miss while seeing ANOTHER great band halfway across the city! So anyone who had an ounce of what it took to be a forerunner of this "scene" (is that valid anymore???) either knows the band, knows the club management or is in a band so they can

get in free...or they've taken a job at a major company and can afford to pay to get in! Needless to say, I'm poor, so I pulled strings that I've acquired over the years and saw a few good shows, and missed a lot due to scheduling. The main event of the Seminar was probably "Psycho Night" at The limelight, on Thursday, the 18th. Arranged by some branch of the Japanese Government, this show featured four Japanese bands flown in especially for the occasion. As some of you know, I've had somewhat of an interest in Japanese music for a while now, and was excited to see Shonen Knife headlining the event.

The other bands were pretty much a disappointment. Vibrastone, sort of a Japanese rappish type thing, were noisy and mildly amusing, but I'd rather have seen The Boredoms. Pizzicato Five were fake Manchesterish (if I'm not mixing up the band names, this was pretty hard to figure out who was playing at times), and Vibrastone seemed like Art-Funk with something I can't identify thrown in. They were amusing, but the sell out show seemed to be based around Shonen Knife. They played an unusual set, singing most of their older songs in English, which was a little disturbing for the fans who have learned to sing along in Japanese like myself. Two new songs "Black Bass" and "Johnny Johnny Johnny" were the standouts of the short set. They were better at Maxwells, where they weren't under such a tight schedule. Sean Lennon, who's mom Yoko is definitely an expert on Japanese weirdness, said he liked Shonen Knife the best, if that's any indication. There was a massive free invite-only Sushi party prior to the show, and even though I don't eat the stuff, it was fun to be around all the Japanese musicians and the million press people that flew over from Japan. Friday night I had big plans to go to Continental Divide to see what appeared to be one of the best shows of the weekend, Lunachicks, Into Another and D-Generation. I checked out Into Another's soundcheck, and was impressed at how weird and original they sound, very slow and heavy, yet melodic at the same time. Members of Youth Of Today, Underdog and other local legends, they sounded tight and powerful. The Lunachicks also sounded good during their short check, even though Theo was giving me shit for no reason, oh well. Squid's still a goddess. I came back in time to see D-Generation, with Jesse from Heart

Attack singing and Howie from Freaks/The Blessed on bass. They were a surprising mix of Heartbreakers, Generation X and T-Rex with New York attitude and great hooks and songs. I tried to get an interview out of them but the whole evening was too insane, so look for it in the future, these guys are hot. Anyway, I split to go see L7 at a show that wasn't even happening (my screw up, misinformation) so I missed the other bands, but it was a packed house so I'm sure people were glad to have one less body in the way. Saturday was the other big night for me, nothing else mattered but seeing Captain America at CBGB'S. Forget all of those other one-word bands from England, these guys are it! Great melodies, hooks and playing from these humble Scots. I guess they're having trouble with the comic book people over the names, so these NY dates might be their only ones as Captain America. Great Beat Happening cover that's also on some e.p. I don't have.

Sunday I went to Maxwells, for a non-Seminar show with The Country Rockers and Shonen Knife. The Country Rockers also made quite a buzz at CBGB'S, these guys are rockabilly/vintage country, with an average age of 60! Amazing, good, solid old fashioned Carl Perkins roll-n-rock and tear jerking country to put Garth Brooks in his place. Very cool. Shonen was more relaxed with their solo show, and played along set, still unnerving in their English language versions. Atsuko is really becoming a powerhouse drummer! Shonen-Mania was in full force at this gig, and everyone walked out soaked in sweat. I spent a lot of time hanging out with friends from all over the country (world!), so honestly didn't see to many shows, but there were certainly plenty I should have seen. These things do have their pluses, but something about it just bothers me, it's seems kind of like an "Anarchist's Convention", a real contradiction, but oh well, that's the jaded old cynic speaking, no real harm done and most people seemed to enjoy wandering around the hotel asking people at the booth "got anything you're giving away" without even knowing who the people were or what they represented. It all seems a little desperate to me, but I'm sure something good comes out of all this stuff, it's just beyond me I guess. I'm sure the "major" label conventions are worse, and I'm curious what those people are striving for.

"I'm a sucker for low, sordid, unsettling axe chug...Cop Blue Cheer? mebee, but their execution is long, inspired and at times dick-hardening...as a slut for riff rock, verily it can be said that these Houston cats rock mightily!" *Tesco Vee - Your Flesh Magazine*



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You read a lot about Seattle being "Grunge City" and the "New Rock Mecca" in all the mainstream music press these days. Personally, I think that's selling the place short. Seattle has a lot more going for it than just being the ground from whence Soundgarden, Pearl Jam and Alice in Chains sprang forth. A LOT more, in fact. I recently spent a few days up North visiting our Seattle scene reporter Stf and her new hubby Vance, who reside presently in Bothell, a place thirty minutes or so north of Seattle. Stf & Vance were excellent hosts (Stf makes excellent stuffed bell peppers, by the way. Yummm!) and they took us to places we'd heard about like the OK Hotel and the Off Ramp. ("Us" being Flip Sider-turned-artist Joy and myself.)

We saw the Fluid at the (sadly, now defunct) OK Hotel, a place that reminded me of a spacier Jabberjaw. (Although, unlike Jabberjaw, the streets around the OK Hotel - and in Seattle in general - are completely safe compared to L.A.) It was a very cool atmosphere and the people we met were friendly and approachable. The whole "We want our major label deal and we want it now!" attitude prevalent in L.A. was quite absent among the people in bands that we met. And something Stf said struck me as interesting. She said, "People up here are always looking for people to start bands with. And they don't care if you suck!"

Patience is something they seem to have a lot of in Seattle. (Hell, they actually drive 55 up there!)

But that could change. There's a lot of light on anything coming out of Seattle right now and new bands might not get the time they need to develop before the majors come

knocking. A & R guys are reportedly "buying up plane tickets north like they were hotcakes!" And bands are starting to relocate to Washington to "get discovered". If you're a band thinking of moving to "Grunge City", let me give you a word of advice: Don't go. You won't like it up there. It rains all the time and there's nothing to do but look at logs. And they've got mutant slugs. Big ones that cling to your skin. The only way to get them off is to amputate. Really.

7 YEAR BITCH & THE GITS

We saw the Gits open up for Coffin Break at Rock Candy our

last night in Seattle. The singer for the Gits, Mia Zapata has loads of stage presence and reminds me in some ways of Julia Bell of Bulimia Banquet. The Gits have 7 inch releases on Empty Records and on Broken Rekids and probably some records I don't know about. Watch for 'em, I highly recommend them.

At the show Stf introduced me to Selene, Elizabeth and Valerie of 7 Year Bitch who were originally booked to play that night. Tragically, their guitar player died of a heroin overdose a month before the show. (The Seattle Rocket still listed them on the bill.) I was very glad to hear that they are staying together and looking for a new guitarist. Just to remind you, they have a 7 inch on C/Z and a track on the "Dyke in the Pit" 7 inch 4 song compilation and more to come.

VANCOUVER

We spent a few days in Vancouver B.C. visiting our friend Doug (of Curious George and Dirt fame). Knowing that I would be very curious about the local music scene, Doug presented me with a copy of Discorder, a 'zine put out by the local college radio station CTR FM. A band with nine members called Superconductor were on the cover of Discorder, and after reading the interview with them

(as well as the interview with the eight member, mostly-girl band Kreviss), I knew I was in the midst of a very happening scene. One reviewer described Superconductor's sound as "music/noise so horrifically loud it could dislodge your spine." After reading that I knew I wanted to meet these guys. So I scanned the yellow pages of the phone directory for record stores with alternative-sounding names. (Note: This is usually the best way to find cool, local bands.) I happened upon the



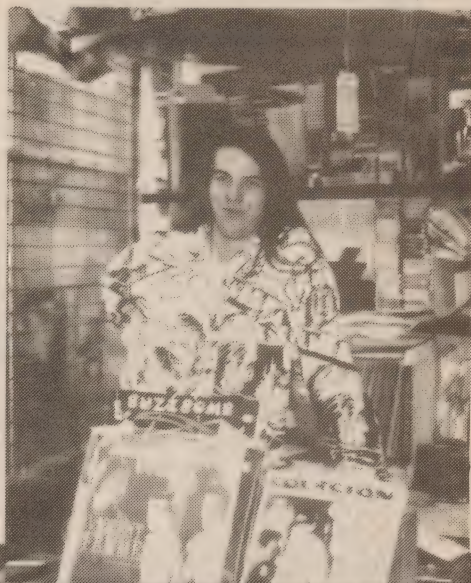
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JUST TO WATCH HIM DIE!



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Top down: Keith Perry, SuperConductor/
Scratch Records; Selene and Valerie of 7
Year Bitch and Mia Zapata, the Gits.
Photos by Bob of course.

name "Scratch Records" and so I asked Doug if he knew where that place was. Doug not only knew where Scratch was, he knew the proprietor Keith Perry who is also the drummer in Superconductor! (Further Note: Sometimes asking is the best way to find cool, local bands.)

So, following a quick telephone intro (courtesy of Doug), Joy and I hastened over to Scratch, which is located at (This isn't a plug or anything.) 317A Cambie Street in Vancouver. Scratch carries no major label stuff but does offer a wide selection of independent vinyl releases (Well, maybe a bit of a plug.) including some hard to find 7 inch items. After spending a load of money on said items, Keith invited Joy and I to hang out at the local tavern with a few other Superconductor guys while they all were interviewed by The Georgia Straight, a free, weekly Vancouver paper. It turned into quite



an evening as Sara, Sandy & Kevin of Kreviss and Mark Critchley of Itch, all showed up and hung out with me way passed everyone's bedtime, as I questioned all of them thoroughly about the Vancouver scene. Thanks for putting up with me, folks.

Now, for anyone interested: Superconductor have a 7 inch available on Scratch Records (I knew that name looked familiar!) and a CD EP on Boner call "Heavy With Puppy". Kreviss have a split 7 inch with Mecca Normal on Sub Pop that I highly recommend. (Cake reviewed it last ish and said they sounded like "Dickless fronted by Patti Smith using Gibby's megaphone." An apt description.) And Itch have a 7 inch on Scratch and an album on Nettwerk Records called "Dyin' To Be Jesus".

L.A. BOB-ISMS

FAMILIAR FACES

I wanted to give quick mention to some noteworthy L.A. bands that feature members you might already be familiar with. For example: Bean is a new band that features the guitar playing and Ray Davies-style song writing of Steve Moramarco, (formerly of Hill Of Beans, Remember "Satan Lend Me A Dollar"?), bass and witicisms by Gwynne Kahn (Of Mad Monster Party and Lovedolls) and guitar and drums from Greg (ex-Weatherbell).

Another ex-Lovedoll bass player, Sharon Nijland, can be seen in The Deeds along with singer/song writer and workin'

class hero kinda guy, Dave Matke and Dave's girlfriend, foxy bongo player Kim.

And Caroline Rue can now be seen pounding the skins for a power trio she played with before joining the more famous Hole, who are now called Lucky Pierre.

WEDDED BLISS

Jack Gould, of Trashcan School & Black Angel's Death Song and Kristin Addix, formerly of The Enemies were bound in Holy Wedlock on August 8, 1992. A fine buffet was served and Kristin wore the sexiest wedding dress I've ever seen. Quote of the evening came from Trashcan singer Andy 7 who said, "I wonder if this event is big enough to be covered in Bob-isms?"



Bean, Steve and Gwynne



Jack and Kristin.

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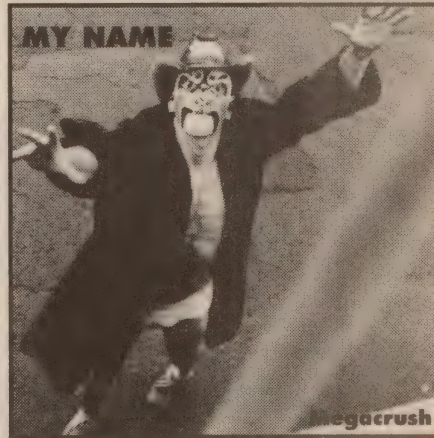
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THE CAKE MIX

In this spellbinding episode (Ha! Ha! Pretty dramatic, huh?) I am happy to report that the RUDIMENTARY PENI article has been delayed again! Shit! Sorry, guys, I still need some more information on this mysterious band and maybe a reply or two from some of the members. It'll be out before the end of the year, though. (Yeah, right!) Anyway, there have been some incredible shows that I've seen lately: IOWA BEEF EXPERIENCE, probably the best still-undiscovered band in the United States. This band should be on Amphetamine Reptile to tell you the truth. Remember their interview a couple of issues back by Thrashead? Well, reread it. They just recently released a single on Rave Records and are presently recording an album (their second) for the same label. Their live show was nothing short of

phenomenal...and they will leave you twitching like an old man begging for a new bottle of Ben-Gay. OILER, who have a split seven inch with RIG out on Piece Of Mind Records, have been the scorchers live. They recently performed on KPFK (that's 90.7 on the FM dial) during Andrea 'Enthal's "12 O'Clock Rock" and did an incredible set full of CRASS/PENI-ish rhythms and spine-tingling lyrics. Catch them live for a better understanding of this band....L7 played a great show at Irvine Meadows in early August and are currently touring in Europe and the U.S.

Now for a completely different topic. And it's not about music. There is a five part book series out by Zecharia Sitchin about the origins of humanity and the past visitations of extraterrestrials. Using old documents (papyrus, hieroglyphics, cave wall drawings, etc) from past civilizations, Sitchin explains in sensible terms the reason for existence. I'll tell you one thing, it sure

makes a million times more sense than any human-created religion! The series is called THE EARTH CHRONICLES and the books are: 1) THE 12TH PLANET, 2) THE STAIRWAY TO HEAVEN, 3) THE WARS OF GODS AND MEN, 4) THE LOST REALMS and 5) GENESIS REVISITED: IS MODERN SCIENCE CATCHING UP WITH ANCIENT KNOWLEDGE? These books can be found at any book store and I've even seen hardcover editions at metaphysical book shops. Add these to the lists of "must have" books (like Bill Cooper's "Behold A Pale Horse") and understand....

Oh, and before I go, I've heard the new MUDHONEY album ("Piece Of Cake" [A great title!]) and it is definitely their best work since "Superfuzz Big Muff". Pick it up when it comes out in early October....oh, and congratulations to Courtney and Kurt for the birth of their daughter, Francis Bean. Later....

O.C. PEACE PUNKS

by Jae

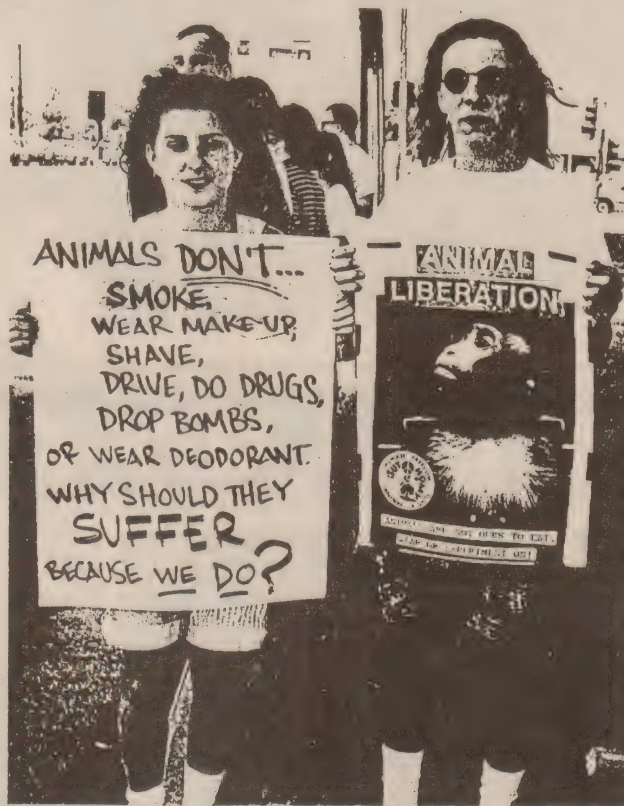
Hello dear Flipside readers, This is Jae from "Behind the wall of injustice" fanzine. Here's what's been going on in the Orange County and Los Angeles area. Couple weeks after the L.A. riots, the L.A. STUDENT COALITION put together a big

unity march. There was a couple hundred people there from different nationalities and different races. The march was about a 4 mile walk pass Melrose Avenue to Fairfax high school. People were chanting "No Justice, No Peace" and "Justice for Rodney King" etc. When we got to Fairfax high school, there was a bunch of guest speakers like Jackie Goldberg, Diane Watson, Ku De Tah and more. I don't know all the bands name that played there, but one of the rap band was called I.F.S. (Intellectual Fools Society). A couple of weeks later, Chris from State Control fanzine put out a March Against Racism rally down here in Anaheim. Everyone held signs and marched a 3 mile walk and also stopped by the freeway bridge and held banners which caused the traffic to go very slow. I believe this was an important march to show people that O.C. is not apathetic at all. At that march we met some rappers who are now involved with our underground alternative music movement. The day after, the Register news paper gave pretty good publicity. After that, we decided there should be some change's in the punk scene and start doing something new. So we decided to work with rap bands, get in touch with L.A. groups and such. On Fridays, July 3rd-There was a Unity gig at the Natural Fudge Co. in L.A. with 4 bands and a guest speaker, plus a theatrical team. This was a \$5 show with no age limit. The first band is from L.A., they are called Firing Squad. They did a tight set. Kind of sound like The Mob. Then Project A.B.L.E. (Aids Belief Learn Thru Education) was up. They had two people talking about condoms, safe sex, HIV, cleaning needles etc.; a very good educational stuff. Then it was Turning The Tide who spoke about racism and such which brought a lot of questions from the audience. After that, AUTONOMY showed films from L.A. riots and riots from the counter protest against the K.K.K. Tam my (ex-Media Children) was reading poetry between their songs. Total Chaos' drummer left that night so Litmus Green replaced them. The last band was STG. This was a pretty cool gig. The next day which was July 4th, their was a party in Santa Ana with Litmus Green and Middle Finger Response. A lot of flags were burned at that party. So after paying the PA system, two security, and only 2 bands got paid because they were from L.A. After all the payments, their was a little over six hundred dollars left. So we gave all that to P.A.R.T. P.A.R.T. is an anti racist direct action group from Los Angeles area. They also put out a news letter. You can write to them at, P.A.R.T. P.O. BOX 1990 BURBANK CA. 91507. The next day at the same hall FINAL CONFLICT and BLAST played. This gig had a totally different crowd. Mostly hardcore and straight edge crowds. Final Conflict was tight and fast as usual. I missed Blast because I left early. Final Conflict has a CD out called 'American Scream'. So pick up a copy if you have a chance. Couple weeks later there was a hip hop party in Garden Grove with a couple of rap bands (including Frantic Puzzle), this was in a community center with \$5 door price. There was a D.J. and people were having

a good time and dancing to the funky beat. Before any bands went on, the cops came in and raided the place and started to search everyone. Most of the people were minorities, so the cops thought every one was in a gang. They found a gun searching some guy, then later massive gang patrol came and searched everyone in the hall. Everyone had to have their

I was down in San Diego to support the National Chicano Moratorium Committee and Mecha. They had a counter protest against a racist group called American Spring at the border. These neo-nazi groups didn't want any more Mexicans people coming into America. These people were really sick and violent. Before I got there, some fascist drove a truck

and hit the counter protesters. Their was a bunch of neo-nazi skin heads as well. They were seig heiling and yelling stuff like 'White Power'. Their were even K.K.K. members there. Some of these guys wanted to fight us and had motorcycle helmets on to prepare for a riot. We even had a couple of cholos on our side but it didn't really do any good because their was a heavy police line in the middle. All I saw from these neo-nazi people was hatred and violence, that's all they live for. After that I did a lot of thinking and stuff. We decided to do a full benefit gig for P.A.R.T. (People Against Racist Terror). The show was on July 25th and it was called ROCK AGAINST Racism. We had various types of bands like industrial, punk and rap. It was a \$5 door price with Litmus Green, STG, Autonomy, Frantic Puzzle and Empirismo. STG did a killer set. They are an industrial band from L.A. They remind me of Skinny Puppy. They even did a cover song by Ministry. Autonomy had a fake bloody pig on stage and did a protest against animal killing. After that a film slide was shown by Michael Novic from L.A. It was a good history film about the Ku Klux Klan, slavery and other educational stuff. Then Frantic Puzzle came up. These guys were a big hit and even got called for an encore. They have 3 rappers on stage with a DJ in the back scratching records. Frantic Puzzle had really good positive lyrics. Then the last band was Empirismo. They are from East Los Angeles. Onstage there was about a dozen people dressed in all black with mask on and anarchy symbols on arm bands. Before their songs one guy had chains locked up on his body with a flag that cover his mouth. They did some good eye catching theater. After that they burned flags on the stage and the crowd started to chant 'Funk the U.S.A.'. Actually there is 4 people in the band (the rest was friends helping out on their theatrical act),



kneeson the ground and face the wall. If you didn't cooperate they will force you and twist your fingers or your arms (ouch!). I saw some people getting thrown against the wall and one of the rappers from Frantic Puzzle getting fucked with the cops. One of the cops was bending my arm and I asked him "How about some respect?" Just for saying that the other cop came and asked me "How about going to jail?" I can't believe these Garden Grove police officers, they were very brutal. I don't really know how many people got arrested but you can thank the Garden Grove police department for breaking up the gig. On August 9th, Sunday-there was a \$2 show at some ones big back yard in Santa Ana, with about 12 punk bands. It started around 12 noon till 9 p.m. No cops and no fights broke out. There was a lot of punks there (I mean a lot). A lot of new faces I have never seen before, with really good new punkbands. Some of the bands that played were APOSTASY, RESEARCH AND DESTROY, ANTI ESTABLISHMENTARINISM, MINORS DISEASE, SUBVERT SEC-CUNTS and more. This was like a big unity picnic and a gig. Middle Finger Response dedicated a cover song for Rodney King which was called "Police Story" from the PARTISANS. Now I wanna talk a little more about racism.

but I didn't know what they were singing about because all their song was in Spanish. They have an E.P. and if you want more info on them you can write to Empirismo P.O. BOX 26A59 L.A. CA. 90026. Empirismo was the last band and people were doing fire works outside the hall and some one light a trash can on fire which brought the cops and the fire trucks. So after paying the PA system, two security, and only 2 bands got paid because they were from L.A. After all the payments, their was a little over six hundred dollars left. So we gave all that to P.A.R.T. P.A.R.T. is an anti racist direct action group from Los Angeles area. They also put out a news letter. You can write to them at, P.A.R.T. P.O. BOX 1990 BURBANK CA. 91507. The next day at the same hall FINAL CONFLICT and BLAST played. This gig had a totally different crowd. Mostly hardcore and straight edge crowds. Final Conflict was tight and fast as usual. I missed Blast because I left early. Final Conflict has a CD out called 'American Scream'. So pick up a copy if you have a chance. Couple weeks later there was a hip hop party in Garden Grove with a couple of rap bands (including Frantic Puzzle), this was in a community center with \$5 door price. There was a D.J. and people were having a good time and dancing to the funky beat. Before any bands

went on, the cops came in and raided the place and started to search everyone. Most of the people were minorities, so the cops thought every one was in a gang. They found a gun searching some guy, then later massive gang patrol came and searched everyone in the hall. Everyone had to have their knees on the ground and face the wall. If you didn't cooperate they will force you and twist your fingers or your arms (ouch!). I saw some people getting thrown against the wall and one of the rappers from Frantic Puzzle getting fucked with the cops. One of the cops was bending my arm and I asked him "How about some respect?" Just for saying that the other cop came and asked me "How about going to jail?" I can't believe these Garden Grove police officers, they were very brutal. I don't really know how many people got arrested but you can thank the Garden Grove police department for breaking up the gig. On August 9th, Sunday there was a \$2 show at some ones big back yard in Santa Ana, with about 12 punk bands. It started around 12 noon till 9 p.m. No cops and no fights broke out. There was alot of punks there (I mean a lot). A lot of new faces I have never seen before, with really good new punk bands. Some of the bands that played were APOSTASY, RESEARCH AND DESTROY, ANTI ESTABLISHMENTARINISM, MINORS DISEASE, SUBVERT SEC-CUNTS and more. This was like a big unity picnic and a gig. Middle Finger Response dedicated a cover song for Rodney King which was called "Police Story" from the PARTISANS. Subvert Sec-cunts burned a couple flags between songs and Research & Destroy burned a leather jacket, cos they said they were against wearing leather. I believe they are from Riverside or Ontario. Total Chaos finally got a permanent drummer and did a very loud and distorted set. I liked Apostasy alot who had two vocalists. Minors Disease was a fast sounding band with alot of good things to say, Anti Establishmentarianism is ex members from RESIST AND EXIST with Cindy doing the vocals (I don't know whats going on with RESIST AND EXIST, Chris is the only original member and he is looking for people to try out-if interested write to him). I can't remember the other bands name but they were really rad. Most of these bands sang against racism, nuclear weapons, animal abuse, ect. The United Anarchist Front is putting out a free gig at a park soon with some ska bands. For more info write to U.A.F. P.O. BOX 1115 WHITTIER, CA 90609. The U.A.F. also distributes zines, independent records, patches ect. They also did a anti vivisection protest front of the Gillette company, it was a very good turn out. **Food not Bombs** is going on every Sunday now. We serve a free vegetarian meal to about 200 homeless people in Long Beach. But this project might not last long if we don't get volunteers to serve food and do the dishes. This is very urgent, if anyone can car pool to bring more friends to help out or anything, please call Food Not Bombs at (310) 433-0937. It's very important for us to help the homeless people. If we don't, who will? O.K. this is about it. Our next goal is to get in touch with more groups and organizations and plan more events. Also we wanna get in touch with other activist, regardless of what race or music you're into. If you want to break the barrier and build the scene bigger get in touch.

From Jae P.O. BOX 6188 FULLERTON, CA 92634 (enclose s.a.s.e. for reply). A few useful addresses: STATE CONTROL fanzine and RESIST AND EXIST c/o Chris P.O. BOX 6224 ANAHEIM, CA 92816. REFUSE AND RESIST! 6253 HOLLYWOOD BLVD., SUITE 1115 L.A. CA. 90028. Refuse & Resist unites people of many different viewpoints to expose the political behind the New World Order and organize people to defeat it's attacks. They organize mass defense of abortion clinics, resistance to racist attacks, censorship, attacks on immigrants, gaybashing and police brutality. They are the people the authorities warned you about. Won't you join them?

PALM SPRINGS SCENE

by Sophia Possidon

"Good things never last" and that is especially true out here in the desert. Just as soon as there is a place established where bands can play, something happens to ruin the operation. Thus, that is the case for SEA HAG Rehearsal Studios. However, Craig of SEA HAG has vowed that SEA HAG will live on and is planning to re-open his operation at another location in the near future. Further-



March Against Racism in Anaheim photo by Tammy

more, Craig is in the planning stages of producing a mini newsletter which will contain local band info, band interviews within and from outside the desert, art, and misc. items.

There have been some line-up changes in some bands out here. Nik Oliveri has left KYUSS and has



Autonomy at the Rock Against Racism gig in Anaheim, photo by John

been replaced by new bassist Scott Reeder (x-OBSESSED bassist). KYUSS has just released their new CD "Blues for the Red Sun" and it is excellent, a must for those who appreciate original, quality, high energy music. On July 21, KYUSS had their record release party/show at the Cathouse and they were awesome!!!! Special guests that night were UNSOUND who played a great set but was cut short due to technical problems. In addition to their current release, KYUSS has finished filming their music video for the #2 track on the CD, "Green Machine." The video was filmed out in the sweltering heat of the desert and features Marc Rude and cameos by Chris Goss-MASTERS OF REALITY, Brian Maloney-UNSOUND and a dead rat. Currently,

KYUSS has left August 11th for a 3-4 week tour of the east coast.

On July 25th, THE OBSESSED played a private party in Palm Springs, debut of their new bass player, Guy (Gee) Pinhas - the Frenchman from Amsterdam. The OBSESSED were smokin'!!!! The OBSESSED have been recording a couple of new songs and will be playing CMJ, NY at the end of Oct. following which they will tour the east coast (birthplace of the OBSESSED), and then Wino, Greg Rogers and Guy will take off for Europe, Good Luck!!

On August 1, Brian Mahoney of UNSOUND had a party at his house, which has a fairly large yard. There was a stage built outside and UNSOUND and another band called ZOW played. I am not even sure about the spelling of ZOW, and all I can gather about this band is that they are a four piece and are high school age. However, they do have a healthy size following. It is hard to describe their sound, it is raw and in its primitive stages. On B.M.'s punk rock scale of 1-10, they get a 7.

UNSOUND is still together and their "No Choice" cassette is still available. Moreover, they will be in the studio soon recording 5 more songs which will be available on cassette and possibly vinyl. Additionally, the UNSOUND will be going on a Mini-Tour in October for about 2 weeks, heading up the West Coast playing in No. CA. They are under new management out of LA, so for booking info call Kio Novina at (213) 466-6707.

WOODSHED is a band that is also fairly new out here. They are a blues-type band and are James Danielson(g), Dean Oliveri(b), Rick Shelley(v) and Eric ?(d). They are all fairly proficient musicians from what I can gather and look forward to seeing more of them in the future. Another new band out here is called BAKSHEESH from Palm Desert, which I have been told means something offending in Arabic. Anyway, they are a five piece and describe themselves as heavy, alternative original sound. They are Frank Apra(d), Brian Hood(g), Nathan Ebberts(g), Jeff Pollack(b) and Tom Martin(v). They just recently played at the 6th annual Mothers and Others for Peace show at Sunrise Park. For band info call (619) 568-5201.

The SORT OF QUARTET have been busy playing shows in Southern CA, i.e., Bogarts, Casbah and Bodies in San Diego. The name of their trumpet player is Jackie Watson and he is an excellent addition to the band, this guy is truly an exceptional musician. They have also been doing some recording for their new release which will only be available on album or cassette. Some cuts will be available on a compilation of underground San Diego bands such as Fishwife and Trumans Water, which will be released on Cargo Records. So look out for it!!! "Bombas De Amor" is still available on CD. Furthermore, Mario of SORT OF QUARTET is planning on organizing some shows at the Coachella Rodeo Grounds. As soon as the weather cools down he will be looking for bands to play out here so if you are interested, he can be reached at (619) 564-1456. Finally, something to definitely look forward to is that SORT OF QUARTET will be playing Oct. 31st at Tim Maze's Annual Halloween Bash at the U.S. Grant Hotel, downtown San Diego.

One thing I have to say about all the bands out here is that every band has their own unique sound. Not one of the bands out here sounds the same. All of the bands, especially the older ones, have evolved into what they are now and other bands are still evolving. I think it is because this desert is so small that all of the bands strive to create their own style, thus having a completely distinctive style.

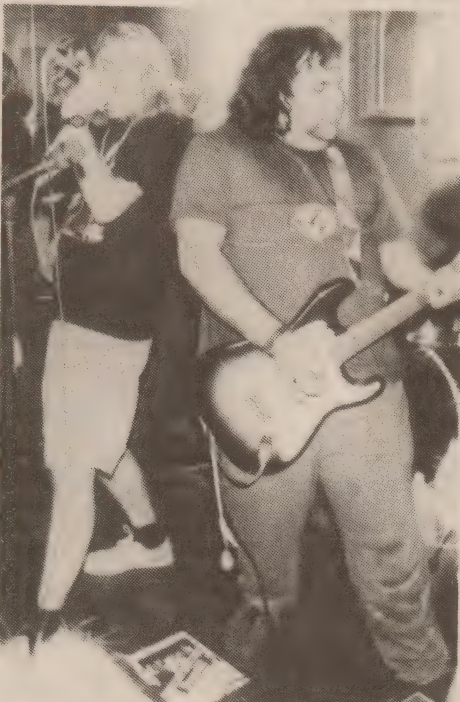
SAN DIEGO SHIT

by Ted

Got a lot to write about this time around, so may as well get right to it. The Fourth of July was one the busiest I've ever had. It started off with a huge afternoon blowout at the Che Cafe on the campus of UCSD. They had extremely cheap food (50 cent tofu burgers and quarter soft drinks), a shitload of bands, and to top it all off, if you brought your own flag (for "the barbecue") you got in for a buck less! One of the things that I really hate about coming to some of these Che shows is how old I feel. Tons of young un's running around made me feel pretty ancient, but it's great to see everyone get into the spirit of punk rock at such an early age. Fuck I feel old. Anyway, here's a breakdown of the bands. Diesel from Northern LA county started the show off with great mesh of hardcore, noise, grunge and occasional hints of melody. Groundwork were a bunch of kids who made it from Tuscon, Arizona and played very heavy, catchy punk rock. The singer explained meaning of each song before they played them, most of which is that the US is fucked. Cool shit. The next band, a bunch of locals by the name of Formerly Schlone, were a hilariously stupid band that made up chaotic songs as they played. There were a bunch of stickers around, that looked like some type of magazine review, that said "Formerly Schlone are a bunch of queers...". I think I recall hearing that this was their last show, and though the music world won't be missing much, they were entertaining. They made as much noise as possible with what they got, which were the usual instruments along with trumpets and other horns and shit. They got the crowd off its feet and made fun of everything from the "San Diego Necrophiliacs" to carnivores. The singer would say something like "This song is entitled 'Death to the Non-Vegans'" and then the band would make as much noise as possible. After Formerly Schlone's set, it was announced that some flags were stolen on campus and that the cops were coming. I could see it now: Cop: "Some flags were stolen and brought here" Kid: "Well was it red, white and blue with 6 red stripes and 7 white stripes and a whole lotta stars?" Cop: "Yeah! Yeah! That's it!" Kid: "Never seen it before". Anyways, they didn't come until later in the day, and that was due to noise complaints (it was an outdoor show). Meanwhile, many flags were burned along with the occasional firecracker. Then an elementary school teacher came to the mike and explained what he did and how he taught and about how the country is fucked. He closed his speech with singing our favorite patriotic songs, but altered the lyrics in a punk rock sort of way. After this there was more periodic flag burning and Struggle started their set. They were OK. OK punk rock, but it seemed like they were trying just a little too hard. I guess what bothered me most was that they (along with about half the bands that played tonight) took themselves way too seriously. They preached a fuck of a lot, but so what! We need solutions, not a billion different descriptions to same problem. Like I said, they were OK and I should've bought a 7" to give them another chance. That's another cool thing about this show: every band had at least a 7" or T-shirt that they went through the trouble of putting out themselves. I saw at least four or five people walking around with boxes of assorted cheap 7"s to sell (in fact I picked up a Naked Aggression 7"). Crossed Out were up next and everyone was telling me beforehand how fucking great they were. Maybe I'm missing something or I'm too old, but I swear that every single song sounded the same. They played as fast as they possible could and I could not for the life of me tell one song from the next. I love fast shit just as much as the next person, but fuck, you got to have something (rhythm, hooks, anything) to make the song memorable. Hell Nation was up next. They said they were from Cincinnati, but their address is in Kentucky--you figure it out. This band was fucking hotter than shit until they played a hundred bezillion miles an hour. Unfortunately, this was most of their songs. Good thing they had free lyric sheets so you could tell what the hell they were shouting about. Downcast, from Santa Barbara were up next, and I didn't write anything down about them, and I can't remember their set at all, so you're either lucky or bummed. Sleep ended the night with not one, but two sets. They're a band from San Francisco that's very slowish Melvin/Black Sabbath sounding, only more rocking. Don't ask me how they can play so slow and rock at the same time, but they can. They finished off their first set with a long jam and the guitarist setting fire to his instrument and then smashing it, then jumping up and down giving the devil sign. Fucking great. By this time, the noise was too much and a couple of confused cops came by and worked things out with the Che and within minutes, with much

cooperation from everyone, everything was moved inside and Sleep did a second set. Later that night, it was off to the fabulous Casbah where Uncle Joe's Big Ol Driver, Deadbolt, and Rocket from the Crypt played to a show that actually sold out in advance! I mean, you actually had to buy a ticket beforehand or tough shit. Uncle Joe's played great, as did Deadbolt who did crazy wacky shit like throw firecrackers into the audience and had an American flag with a picture of John Wayne painted over it. Tons of smoke and loads o' fun. Rocket closed the show and I don't think anything needs to be said about them because everyone has their new 7"s and already knows how fucking great they are, (especially that sax player).

July 8th, on a fucking Wednesday night, six bands came up from San Diego and played a sold out show at the Whiskey. This was billed as "San Diego fucks LA up the ass" and the bands were Custom Floor, Crankshaft, Drip Tank, Fishwife, Drive Like Jehu, and Olivelaawn. Missed Custom Floor (I'll see them someday, I swear!) and half of Crankshaft due to drinking as much as I could outside by some dumpsters. Drip Tank were fucking great as usual, but it was weird seeing them on such a big stage. I thought it was funny (and great) that more than one band on this bill asked for "no flashing lights" or "just the white lights on, please". Fishwife was on



next, and people began to move. Lead singer Ryan, came on the stage wearing tight yellow shorts and mock Henry Rollins tattoos drawn all over his back. Drive Like Jehu were up next and were also really hot. They're on tour as I write this, so hopefully you got a chance to see them. And finally, Olivelaawn played last and all hell broke loose.

Other random shit: Inch are sort of a "supergroup" featuring members from now defunct monster bands. We have Stimy from Sub Society, singing and playing guitar, Mike from Fudge House Trunk Baby also doing guitar and vocals, Dave from Helicopter on drums, and some dude named Pipin on bass. Haven't seen their live show yet, but they play mostly slower, loud guitarish type of rock with personal lyrics. They may be coming out with an album or something soon, as they have a couple labels interested in them. So keep your eyes and ears open.

Vinyl Communication/Gravity Records have finally released a single by a band called Dark Sarcasm. This is a split label release, with Gravity Records being run by Matt of Herion. Dark Sarcasm are an old San Diego band that formed about six years ago. This single was recorded in '88 and they broke up soon after recording it. Their lead singer used to be in Plum Daisy and is now in Three Mile Pilot, which is another band that everyone is raving about, but since I'm so lame, I haven't had a chance to check them out yet.

Finally, congratulations go out to Milo, I mean Dr. Milo, who (I hear) finally completed graduate school at UCSD with a doctorate degree in Biology. He's now leaving this fine area to move to Wisconsin to be with his woman. Good luck and we'll miss you. Tell Robin I said "Hi". That's it, later.

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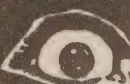
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FRISCOZONE returns

by Gary Indiana

(Read my intro to this issue and then start over here!) When you realize how important this election is, then you can see why we had a sell-out crowd at the IBeam Aug. 15 for a big 'ol Bill Clinton benefit, hosted by those fashion plates **Enrique**. There was a huge crowd being turned away outside so by the time I got in I'd missed **Blackwash**, **Frankie 5 Finger**, **Undercover Ska** and **Pieces of Lisa**. Fortunately I was on time for a mind-boggling set by none other than **Pearl Harbor**!! I last saw her in New York with **The Explosions** (remember New Wave?) about twelve years ago during a college radio convention. She looks as hot as ever, and her set was smokin'. Among the all-star backup band were **East Bay Ray** (of **Dead Kennedys** fame), **Buck Naked**, **Mike Hunter** from **Bourbon Deluxe**, and **Frank Novicki** from the **Diablos**.

Next up were the **4 Non-Blondes**, featuring a new drummer and a guy (gasps) on guitar. The new lineup works 'coz they blasted the place. Then some guy called the **Legendary Stardust Cowboy** came on and made weird noises backed by **Stinky Le Pew** (of Buck's band) and **Roy Loney** of the **Flamin' Groovies**. Then the mighty **Jackson Saints** rushed in, gasping for breath. Their van broke down in Fresno or someplace yet they miraculously arrived for a killer set with ex-singer **Lawn Vulture**, **Chuck Mordred**, our next band, was a nice surprise. From the name I was expecting some generic thrash metal group but instead we got a black/white metal/hip hop extravaganza that was totally cool. A major pit formed and the dancers raged.

Then the **Limbomania**s came on with the main attraction, **Roger Clinton**, Bill's half-brother. I had expected a country boy, instead he's a Hollywood resident that writes music for TV shows. The Limbos put their big boss R&B sound behind some cover tunes like "Walkin' the Dog" and "Ride Captain Ride" so Roger could work up a sweat. Not bad! I got to talk to him after the set, first President-to-be's brother I've met so far.

Next up was another goddess, former **Avengers** chanteuse **Penelope Houston** and her band, doing some mellow acoustic stuff, including an Avengers song or two. Gosh she's wonderful. Then to top it off and tear the house down was **MCM & The Monster**, being they monstrous self as usual and definitely an act that cannot be followed. Miles' comments about the election were quite eloquent, and "Jimmy Page On Junk" was turned into "Dan Quayle On Junk" much to the crowd's amusement. All in all a positive, incredible event. It was great to see positivity rule over cynicism and bullshit like it did at the IBeam that night, thanks to Eddy, Anita, and the bands.

Since I was on vacation last issue, I should tell you that the Kennel hosted a show last 5/13 with the **Hansen Brothers**, who were really those **No Means No** guys and who rocked, followed by the **Didjits**. We bade farewell to the drummer, who is the singer's brother and is quitting. Is that the end of the band? Headliner **Alice Donut**, a big fave around here, did a wonderful set and left the crowd very happy.

On 5/16 was the big **Jak's Team Reunion Benefit Sidewalk Sale** at Haight and Central. I'm not a skater but they let me join in to benefit their annual shindig which was in SF this year, we were hip deep in Jaks lemme tellya. We spent most of the sale profits on beer which was in keeping with the Jaks philosophy, and **Squid** from the **Lunachicks** wandered up and showed me her new tatoo, much to my delight.

Next day was the Bay to Breakers, in which as you know thousands dress up in weird costumes and follow a few runners across town. They had bands stationed along the way, one of whom was **Pieces of Lisa**, who delighted the crowds passing through the park. Afterwards at "Footstock" in the Polo Field was a big free show with **Tower of Power** opening. Oh man I saw them eons ago in San Diego and backing up various acts and they seemed a bit corny this time, but pleasant enough. Then the man came on, **Brother Ray**, none other than **Ray Charles**. The old dude can really rock and oh those **Raylettes**! Have they let Ray? Watching their reaction as huge black transvestites walked by on high heels holding UH-HUH! signs was hilarious. So was Ray saying "shit!" and "fuck!" when he hit clinkers.

Then another legend, those Gods of Rock **SPINAL TAP** on 6/1 at the Warfield. Thank you thank you Pooch and MCA for getting me on the list, I owe you, how can I ever repay you? First the three frontguys descend like avenging angels from the rafters, except Nigel Tufnel's wires get stuck about twenty feet up. After they got him down it was one major hit bomb, or bomb hit, after another with plenty of stuff from the new CD including a video with a bare-butt Cher! Kinda. And of course we didn't need the strippers on the "Big Bottom" finale to make the crowd scream for more, but it was a nice touch. As was the guy from **Night Ranger** (hey, they were a great band! Really! Not) on "Break Like the Wind", and Les & Larry from **Primus** on the

forementioned butt song. It was so great I even bought a T-Shirt!

At the end of June I rode up to Seattle for some R&R. Had a great time, didn't see one band although the club scene looked to be hoppin' from the listings I saw. If you go there check the **Stranger** weekly for the gigs. I also recommend the **Comet Club** for atmosphere and beer, definitely one of my fave dives of all time. And of course the **Redhook Brewery**, and **Pioneer Square** which has bazillions of bars!

Made it up to Vancouver to check the **Cheeseheads** one evening and dropped in on **DOA** at Profile Studios, where they were downing vast quantities of beer and recording a new album. Yes, they're back, they're a power trio now and the new stuff is killer. Look for that new record, and a tour! "Terminal City Ricochet" creator **Ken Lester** is working on a couple of film projects, one about some wrongly imprisoned bikers called "Justice in Ontario", and a script called "Soul Alone" featuring **Tracy Lords**.

Back down to the IBeam on 7/11 for **Motherlode** and a nasty mean rip-snortin' fire-breathin' blues/country/rock set, followed by the **Smokin' Rhythm Prawns** with some hot hot blues tunes as well as their regular upbeat rock craziness, with a guest git guy from the **Monks of Doom** sitting in this evening. Then 7/23 we got **Wolf Ticket** (featuring ex-Creep/Short **Dogs Grow** bassist **Carmella**) at Rockin' Robin's of all places, I was skeptical but it turned out to be a decent bar and a great show with a muscular rockin' set by Mel and friends, followed by **Slash** or ex-Slash artists **Field Trip**, those bad boys from **Pleasanton** and their wholesome rock stylings which degenerated into a kinda **Replacements** cover ramble into total anarchy, too damn funny. Next we got **Papa Wheelie** at the Bottom of the Hill on 8/14, they've got some new tunes lately and just flat out kick ass wah, the place was packed and folks were dancing and it was a wonderful time. Opening was **Gift Horse**, kinda on the improvised side, interesting and jarring instrumentals.

It was happy birthday to Carol Lennon at her new Studios on 8/21, a buncha scenesters turned out to hear various bands including **Louder Than God**, who play metal pretty much and are damn good! Not generic and very original! We also had a set from the reconstituted **Verbal Abuse**, who would have been as overwhelmingly great as ever except they had a roadie friend on drums, nevertheless they cranked big time. Had to get to bed early so as to be at **Candlestick** next day to see the **San Francisco Giants**, remember that name, Pittsburgh beat 'em but hey they're beating everybody lately. Afterwards we went to the dead zone dead end street scene nearby to see a gearhead rodeo. I'd heard about these and expected some modest revelry but it turned out to be the greatest party in history! One for the textbooks, no shit. My punkbike friends had joined with some Harley metalmonkeys and it was an Xtravaganza with kegs of very fine beer, two pigs, free burgers, margarita slushies, etc. Hundreds watched agog as the cowboys did dangerous maneuvers up and down the street, down in the dead end countless cheerios were spun, rubber flew, cars were put through hell and back. I can't describe it. And then the demolition derby started, guys teamed up in old Japanese cars and battered each other mercilessly while drunks staggered in harm's way. There was this one guy, looked just like **Taj Mahal** in a straw hat, he'd been trying to destroy a perfectly good **Ford Galaxy** or something earlier, so he plunged into the fray and things got really crazy! Nevertheless **Slim Jim's "Polish Hammer"** team won the day. Not to be outdone, the guy in the **Ford** goes **apeshit**, spinning that car like a top, tires disintegrating, huge clouds of smoke going up, the crowd went wild! When he finally stopped they hauled him outta what was left of his car and carried him on high like **Caesar** returning from conquest. And then the **Survival Research Laboratories' Deathmobile** showed up! Too much! If you've never seen it get one of their videos, it's wicked. An old Honda 350 was set on end as sacrifice and the Deathmobile (that's what I call it) sent it spinning straight up a couple of times. Of course some of the black kids from the nearby neighborhood had wandered in and they had a blast, especially when the **SRL** car showed up. After destroying the Honda they put one little boy in the cockpit of the Deathmobile and pushed him up the street, squealing with glee. An unbelievable event, the cops were cool, there were no fights, everyone was way happy, and no one got killed! Thanks to **Nate** and friends for putting it on!

And that's how I spent my summer, class. Remember to **REGISTER**, remember to **VOTE**, get involved and be more than a witless! I mean witness. And please do me a favor and write to the Commissioner of Baseball and tell him not to let the **Giants** move to Florida, OK? That's Commissioner **Fay Vincent**, 350 Park Avenue, NY, NY, 10022. Thanks, I love you. Smooch smooch. - G

ATHENA'S TOUR REPORT

You know that song off of ICE T's "O.G." album about being on tour? I forget what it's called, but the lyrics go, "Roll out of my silk sheets/Get fly crash on the limo back seats...". The tour I went on this summer went more like this: "Roll out of my sleeping bag off the pavement of the parking lot/Get fly crash in the back of the stinky van..."

Anyways, my band, THE DREAD, went on tour for six weeks with our friends, CAPITALIST CASUALTIES. When you're in school or at work, six weeks seems like forever, but when you're out traveling around with a bunch of your friends, playing shows, meeting new people and seeing new things, it goes by quick! We had hella shows cancelled on us, ate a lot of top ramen and mac-n-cheese, and slept in parking lots and gas stations, but I wouldn't trade my summer experience for anything!

We played with lots of different bands that I am now going to tell you about. I'm not going to talk about how either us or CAPITALIST played at all these shows because that would get really repetative and I'm sure no one cares anyway.

The Che Cafe in San Diego was our first stop. The Che is really cool. Where else can you mack down on a plate of steaming rice and stir fry while watching some good bands play? First band: 976. They were okay. PLUTOGRACY played next without their bass player. I guess it's kind of good that their bass player couldn't make it to the show, cuz drummer, Max, didn't have a ride to the show until the bass player dropped out of the car situation. PLUTOGRACY definitely would have sounded better with their bass player, but ya gotta do what ya gotta do, I guess. Everyone came in to watch MAN IS THE BASTARD. I've never heard a bass feed back until I watched this band! They were really scary, but cool. They had a box of their new albums with them and they sold out practically before the box was opened!

Next stop: Phoenix AZ. This show sucked. Actually, the show was cool. What sucked was that it was outdoors in 115 degree weather in mass humidity with the sun shining right smack in front of us. I nearly puked while playing from the heat.

This band called FIGURE 4 opened the festivities. They were one of those bands that you gotta be friends with to understand what's going on. Their whole set was inside jokes and such. COUNTERPUNCH was the next band. I'm afraid I don't remember much of this band. In fact, I was unloading and setting our stuff up so I didn't even watch them. They seemed to have a following in the area, though. GROUNDWORK was the last band. Man, do they have nice equipment! I kept staring in awe at it. They've either got nice parents or good jobs! They had a strong straight edge feel to them, but some of their breaks reminded me of SOULSIDE. Good band. Evil Mike thinks they were one of the best bands we played with all tour!

Next stop: Flagstaff AZ at a gazebo in a campground. We played with locals, PRIMITIVE TRIBES. It was their homecoming show from their tour. This band is punk! Catchy tunes with messages, but not in the vein where it's forced down your throat. Check these guys out if you get a chance.

On to Texas! They sure make the city of Dallas



Capitalist Casualties

look better on the TV show. I was kind of disappointed, but that's what I get for watching TV I guess. We played with a band called BLOODLINE-no comment.

We drove down many one-lane highways and past many one-horse farms with pigs in the front yard to get to Brian TX. We played with ECONOCHRIST and SPUNK. ECONOCHRIST were really tight and on it. SPUNK were the headliners for the evening. They were selling these really "duh" T-shirts that said "SPUNK ROCKS YOUR PUSSY". Okay, whatever. The singer and some of the ECONOCHRIST roadies got into a yelling match about sexual preferences and

then one of the ECONO roadies stuck his weiner through the crack in the back door and tried to pee on the SPUNK drummer. It was pretty funny, although I don't think his stream of yellow reached. No matter how duh their T-shirts were, SPUNK put on a damn entertaining show. I think they're going to be on MTV superstars someday. They're good musicians, have just enough of that shitty rockstar attitude, and they've got the "alternative" look to them, although rumor has it that the singer got most of his tattoos within the last month or so. Maybe they'll be the next NIRVANA...

Onto Austin. This show wasn't too good for us since there was a free show just down the block at a bar with cheap drinks! Amazingly, there were people at our show, although I wouldn't run out of fingers to count them on, if you know what I mean! We played with WARTHOG. They were weird! I couldn't figure them out. Bart, our singer, almost got hauled off to jail for peeing in an alley and we had to chase winos away from our vans so we weren't in the best of spirits.

Our van broke down in Pensacola FL. Our show there was pretty cool, though. We played with SUNSPRING and UNITY MISSION. With a little practice, UNITY MISSION, could be okay. SUNSPRING was rad! All their breaks were clean and they put on a good show. I went up to compliment them on their tightness after they were done, and they actually said it was an "off" night! Check out these Kentucky dudes if you got a chance. Their split 7" with ENDPOINT doesn't do them justice.

We had to cancel our next couple of shows due to van problems.

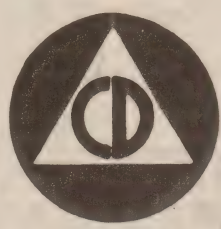
Our show in Athens GA was pretty cool. Dan and Dave, our Georgia hosts, came to the show with us. Dan and Dave are cool and punk as fuck so send them your records and they'll play them on their radio show on WGHR. The address is PO Box 20442/Atlanta GA 30325. The first band we played with was VOMIT THROWER. With a name like that, you'd kind of expect a MAN IS THE BASTARD-type of sound, but they were actually really

catchy, 3-chord punk. Lots of cool covers. The other band that we played with was AUDACITY. Cool cool cool. Kind of reminded me of early CLASH.

Next stop: Tuscaloosa Alabama! Yee-haw! We were originally supposed to play at this club called Shawn Cassidy's Rock N Roll Odyssey, which by the way is owned by the real Shawn Cassidy, but it got closed down so we played at this other bar across town where rednecks play pool and throw darts. I was bummed that the show got moved because I really wanted to get a snapshot of myself with my arm around Shawn Cassidy's shoulder while having a drink at the bar, but oh well, I shouldn't complain because at least we got to play. HORACE PINKER from Arizona was the other

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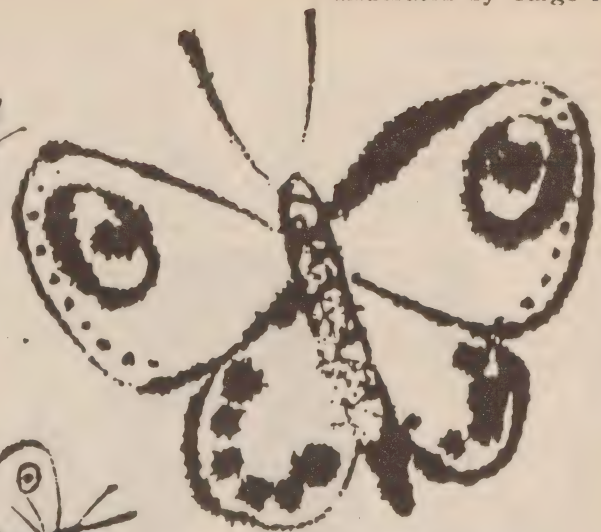
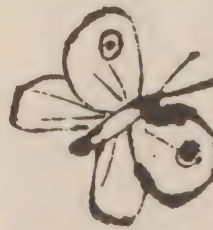
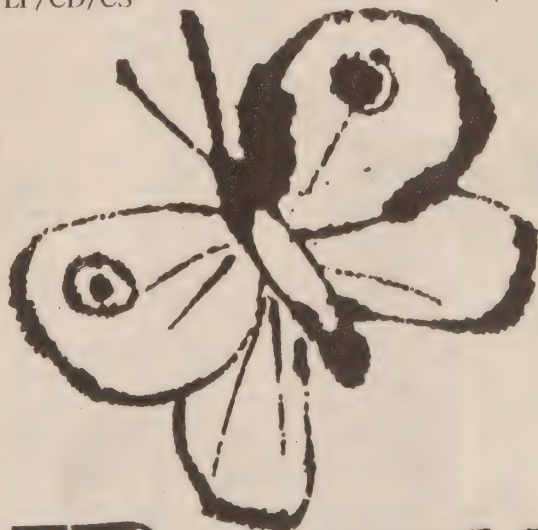
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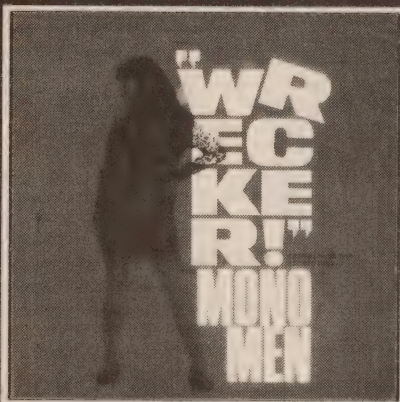
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band we played with. They kind of sound like SAMIAM in my opinion. Everyone seemed to like them, but no one liked either us nor CAPITALIST on this night. Boo hoo, but at least we didn't have to pay for the dart games!

On the next night, we played at the home of the Grand Ol Opry: Nashville TN. We showed up hell late and almost didn't get to play, but Donnie, who runs it, turned out to be a very nice fellow and let us. IMPETUOUS DOOM was the other band on the bill. They sound like their name. Rrrroar!

On to North Carolina, where Jed, a nice guy who recently moved there from L.A. put on a show for us. He told us to only expect about 3 or so people at the show, but it was packed! I guess there isn't much to do in the Chapel Hill area. This band called FRA-GRANT CLOUD opened up. I don't remember too much about them except that they brought a steaming yummy pizza and gave it to us thinking we were ECONOCHRIST! Of course we ate it. Then this band called HARDWARE played. They played for days, so Jed told them they had time for one more. Their guitar player threw a fit and swung his guitar into the mike stand which resulted in a broken mike chord that Jed had to pay for. What a dick! CAPITALIST had their switchblades and were ready to rumble, but I guess the dick ended up feeling like a dork and paid for it. ECONOCHRIST showed up to the show with the intent to sell some T-shirts and records to make some gas money, and ended up playing a short set. They only played like 5 songs or so, but it was cool. Jed told me send any touring bands his way, so if you're interested, send him your stuff to: Jed Schipper/605 Old Fayetteville Rd./Chapel Hill, N.C. 27516. He is really cool.

We played the capital of this fine nation the next night. We played with HORACE PINKER again. It was basically Tucsalooosa all over again minus the rednecks.

On to New York City! We played with G.B.H. and the EXPLOITED, oops, I mean THE CASUALTIES and THE DENIED. Major spiked colored hair. It was cool. Both were as punk as they come. I pictured ABC No Rio to be this huge deluxe punk club, but it was kind of small and stinky. There was a neat art gallery upstairs, though, and lots of cool records were for sale. I was talking to some people there who had visited California before, and they were saying that they had pictured Gilman to way different than it really is, too. I guess both places get overrated.

After our New York show, we had like 4 shows cancelled on us. I was bummed because 2 of them were with NUISANCE, but I managed. We drove on up to Buffalo (another cancelled show), but it turned out cool because we got to hang out with some really cool people and drink these neat little beers. We also went to Niagra Falls, but it was pretty dumb. The Canadian side must be better because I didn't see what the big deal was.

Our next show was in Pittsburg PA. Devon's ALL YOU CAN EAT was on the bill with us along with local heroes, SUBMACHINE. A.Y.C.E. had lots of new material, jumped around a lot, smelled pretty bad, Devon looked like Grizzly Adams, and were darn right silly. SUBMACHINE was awesome! They were total (I hate when people say this) "old school" punk! They did rad cover songs, too, like BLONDIE and the DEAD BOYS. They were definitely my favorite band that we played with on tour. They've got a 7" out and also an album so if you see one lying around, definitely pick it up!

We played a last minute show in a basement in

Cleveland OH. A band called WINDPIPE played with us and set the gathering up. Nice guys and a good band (what a combination!). They couldn't locate their singer in time for the show or something like that, so their guitar player took over his duties. Sounded like they don't need their damn singer! They were a definite power trio.

Our show in Janesville WI was pretty cool. It was at a roller rink. The opening band was called SOUL STORM. They were your basic straight edge band. No big deal. Then REACH played. I didn't watch them because I was arguing with Someone who was really rude. REACH has an ex-member of 40 TON BEATNIK, so you know they can't be bad.



Logical Nonsense

DESTROY from Minneapolis played next. Any band that has a song called "Total Fucking Chaos" is cool. They played total hardcore and made witty comments between songs. Next up was BLOODLINE-no comment.

On to Chicago! We played at MacGregor's with a band called APOCALYPSE HOBOKEN. I didn't like them; I don't know what it was, but they didn't tickle my fancy. They did a PEARL JAM cover and an MC HAMMER cover. I know it was supposed to be a joke (I hope!), but I dunno... We were supposed to stay with Matt, who runs MacGregor's, but he had to go to work at this bar after the show, so we went with him with the intent of going home with him after. He bought us hella drinks so we were pretty plastered and then when 2:00 AM rolled around, we were sad to find that Matt was gone! He ditched us (what a meanie!) Anyways, we rolled down the street to some sleazy motel with blood stains on the curtains and strange spots on the carpets and stayed there. The moral of this story is: Never accept drinks from the person you're going to stay with.

Our next show was in Springfield Illinois. We were supposed to play with SCHERZO, but I guess they had some pretty bad van problems or something, so they went back to Cali. I was kind of bummed because I was looking forward to seeing some familiar faces!

Our show in Sioux Falls was rad! We played with some really good bands. One of them was NATURAL CAUSE. Good good band. We had traded some of our records for some of theirs with Brad in Wisconsin (he's the one who put the record out). We had our stuff set up next to theirs

and were selling their 7" for more than they were and we still sold some! Kind of funny. Our friends, ONE AGAINST, played on this show, too. They used to be called STAND-POINT. They are, as you can probably guess from their name, straight-edge, but they don't have that "if you're not nailed to the X, you're shit" attitude. Just good powerful music. SWITCH played too. Awesome! The singer in this band is even harsher than the woman in NAUSEA-ouch!

We played with ONE AGAINST and DESTROY again in Mankato the next day. Two last minute bands were added on to this bill: LOGICAL NONSENSE and SCRATCH. I knew that LOGICAL NONSENSE had a split LP out with 23

MORE MINUTES, so I was expecting them to be kind of la-la sounding, but not at all. They had two guitars for a great full sound and played fast energetic music. I was really stoked on them. SCRATCH reminded everyone except me of CRIMPSHINE. They didn't really remind me of anyone, so I guess I'll use that comparison to tell you what they sounded like.

We got to play with both LOGICAL NONSENSE and SCRATCH again the next day. YAY! They get a total high-5. HORACE PINKER was on the bill, too, but I heard that they were really broke and had to go home.

After this, we had 4 shows cancelled on us-bummer. So we drove through Wyoming, crossed over the Rockies, stopped off for some fishing in Idaho, and played our last show in Portland OR with SUBDUE and RESIST. SUBDUE was (if you can imagine this) a bad (I mean bad, not awesome) BLATZ. Really. RESIST was crusty-core all the way. They played for days. I didn't really watch them because some friends drove up to see us and I was hanging out with them.

Well, I guess that about wraps it up. Jeff (my beau) and I were so inspired by tour that we're going to start a zine. It's tentatively

titled Six Weeks and our first issue is going to be all about (guess what?!) our tour this summer. You know, it'll have interviews with some bands we played with, stories, pictures, etc. Hopefully it'll be out in a couple of months or so.

After my little tour report thing is a little ditty written by my best pal, Monica, about how Lollapalooza REALLY was.

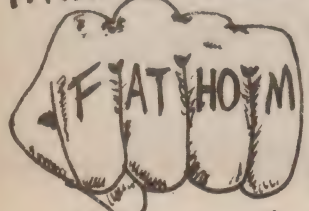
One more thing. I guess there's been some confusion about how I end my scene reports. I always end them with "Send Free Stuff" meaning send me records for free. I've been getting mail from people saying stuff like, "Please send me free stuff". Sorry I wasn't clear, I want free stuff, I don't send it out! Anyways, please send ME free stuff, okay?

ATHENA/The Dread
P.O.B. 6545/Concord, CA 94524.

P.S.I have a bunch of records that I have to get rid of. I'm selling all of them for \$3 to \$3.50 ppd. Some of them are:

AGAINST ALL HOPE-Breaking Through EP
FRATRICIDE-EP
NATIONS ON FIRE-Demo Days and Live at Vort'n' Vis EP
NECRACEDIA-Fight For Change
No Frontiers comp EP (BAD ATTITUDE, NEIGHBORHOOD WATCH...etc)
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HOW LOLLAPALOOZA REALLY WAS by Monica

Okay, Athena was on tour with her band, THE DREAD and CAPITALIST CASUALTIES, therefore she could not attend and tell you about "the concert of the year", none other than the Lollapaloozer. I didn't go last year 'cause I was on tour with THE DREAD. Everyone said it was sooo cool, so I went this year. I originally had tickets for both dates. After going, I was glad I didn't go both days. I mean, I couldn't even SEE the bands. I ended up watching half the bands on those big video screens they turn on at night. I may as well have stayed home and watched MTV. Okay, it's hot and I am driving a good hour from Shitsburg to the lovely Shoreline Amphitheatre with the Backseat Driver. But that's okay, I deal. We get there, smoke a quick bowl, and walk in. I feel like I am at Great America or something. There is chaos and loads of people. The Backseat Driver heads straight for the Legalize It or Legalize Hemp booth or whatever. I head straight for the Snapple booth. It's hot. I'm thirsty. This whole time I hear this weird chugging and banging like a bunch of roller coaster rides. Maybe that is why I feel like I am at Great America. Then I see what it is that produces that noise. It is a big metal THING with all different hunks and sheets of metal ripped and hanging on a giant frame. And you can bang on it! I wanna bang too. But the Backseat Driver wants to go get a spot on the lawn PRONTO. We situate on the lawn. Drink vodka. Soon our perfect lawn spot is invaded, we find ourselves surrounded by a pack of hyper 15 year olds at their first musical event ever trying to act really alternative. This one girl in the pack never stops yelling in her ultra loud voice. Every ten minutes she recites her personal anthem, "I am sooo drunk you guys. You guys, (even her friends ignore her) YOU GUYS! I still have sand in my shoe from Hawaii, can you believe it? I am sooo drunk!" Her boyfriend nearly gags to death on his very first cigarette. They are drinking rookies who start puking even before the first band LUSH starts playing. I don't care. I am

gonna smoke a bowl. What? What's this? The Backseat Driver who first thing heads for the legalize hemp booth has lost our bag of pot. I get angry. LUSH begins playing. They suck. I am really pissed. The pound of ice they put in my drink has melted and my drink is warm. This does not please me either. LUSH plays on. I go on a walk alone into the chaos to chill out and cool off. I bump into Marshall and Salad. We walk around checking out booths-nothing I ain't seen on Telegraph Avenue before. I'm barefoot. I get something sharp in my toe and am too drunk to deal. I walk around like an invalid. Invalid in a sweaty, chaos jungle. We head up to the lawn spot and join Backseat Driver in watching PEARL JAM. The pubescent pack is up dancing to "I'm So Alive". I venture into the chaos jungle again to buy food. Long lines-I don't eat. I resume watching JAM. They are boring. Only thing I remember about their set is Eddie Vedder saying something like, "He'd get mad if I told you but it's Chris Cornell of Soundgarden's b-day today." I slap Backseat Driver on the back and say, "Well, you share your birthday with the singer in Soundgarden, girl." The drunk me finds this humorous for no reason and I laugh. In the distance I see a crusty punk with dreads carrying a big ol' watermelon on his head. I channel him a mental high-5 in my head. I realize Ice-T is the MC of this gala event. I enjoy hearing him talk in between bands. JESUS AND MARY CHAIN play next I think. I don't pay attention. SOUNDGARDEN eventually plays and they aren't as good as when I saw them two summers ago. The best part of my concert day was checking out the side stage bands. I watched a song or two of BOO YAA TRIBE. They were most excellent. I also watched bits and pieces of CHARKBAIT and HOUSE OF PAIN. They were very good also. The side stage bands were the best thing about this event because I could SEE the bands and it felt more like a show to me than some over big size monster concert. ICE CUBE was the best act on the bill, me thinks, only second after MINISTRY. ICE got the whole crowd of white teens up and dancing like Nubians. Plus I liked the big skull he had sitting up on his stage. It was huge, I could SEE that. MINISTRY was MINISTRY. MINIS-

TRY was great. I had Salad escort me down closer to the pit so I could try and SEE the band better. But I just ended up watching them on those big video screens. I began to realize how much Mike V. from CAPITALIST looks like Al Jorg. Which made me think of CAPITALIST CASUALTIES, which made me think of THE DREAD, six week tour, Athena, best friend, gone, not here with me to watch our all time faves since we were 13, the RED HOTS. I have seen them SOOO many times over the years, and even though they are beginning to suck, I still have to go to see 'em just to catch coolies like "Out In L.A." live, and other older songs. The last time I saw them was on New Years over a year ago. Athena and I like two freaks of a leather we rock together at RHCP shows. At that last show she led me around the pit blindfolded. She wasn't here this time. I was alone. And the PEPPERS were mediocre on this night. They were playing kinda slow, probably because of new guit-dude, ARIK. Not enough coolie old songs. The highlight was when BOO YAA TRIBE, ICE T+CUBE came out on stage and rapped and sang along with RHCP. Damn entertaining. Or the encore, RHCP came out with these fire hats on, these helmets with three foot flames shooting out the top. The low point, the very low point, was when "Under The Bridge" played. Everyone just peed their pants and had an orgasm and screamed the loudest when the first licks of that song seeped out of the speakers. "Like what is wrong with this crowd?" I'm thinking to myself, this is NOT the most cool RHCP song ya idiots! So I'm standing there pissed off, and then heads start busting out with their lighters lit holding them up in the air like its a god damn JOURNEY concert or something! Then, some pubes in front of me start SLOW DANCING like they are at their fucking prom! I became very distraught and angry and sad to see that RHCP was reduced to a band that plays a song that could very well be the theme song at a prom. I saw it coming and tried to ignore it. I wanted to barf on myself and wished I was on tour with A exploring the trials and tribulations of a punk band on tour in the bowels of Hick Town USA, and not watching people slow dance to a de-energized bunch of sellouts.

THE SAN FRANCISCO TREAT by Matty Lyv

Hey kids, big news here in S.F. -- the thrash-funk trend has finally died down to make way for something fresh and new, Nirvana-esque bands! Yuck! Seems like these days you gotta look hard to find bands with something more than dollar signs in their pinned eyes. Kudos to the Covered Wagon Saloon for having the pluck to book some honest-to-goodness punk bands on tuesday nights, and no cover. Fuck ya! Saw the legendary NOIZE BOYZ there, celebrating 10 years of hate-rock with their first gig in over a year, which ended with a fist-fight between band members. Also that evening, loco vatos, LOS CERVECEROS (featuring ex-guitar hero of BAD POSTURE) rocked some bitchin' tunes about partyin' and Pabst Blue Ribbon beer. These tuesday nights are fun and drink prices are reasonable. The CW Saloon is known for its steady clientele of pool sharks and bike messengers. The S.F. bike messengers pretty much have their own scene going on. They have their own bands, parties, hangouts and even fanzines. I went to Studio 4 to check out a benefit for Messenger fanzine, Mercury Rising. Paid a small donation at the door, caught the spacy, jazzy surf stylings of L-SID, a cool ensemble with horns, flying vees and big hair. Studio 4 is an underground/independent space and there are a few of these around town, like Ocho Loco and 24th St., and Klub Kommotion. These venues are a good alternative to the club scene. Low door prices, and a laid back atmosphere. You can bring your own alcohol inside, and the shows are often benefits for something or other, and they're all ages. Klub Kommotion is doing stuff again after being shut down for awhile due to a near riot at the NO-FX show back in March. Seemed like every Mohawk and his brother showed up for NO-FX and things got a little tense due to the stupidity of punks and pigs alike. Kommotion offers a variety of

events other than riots, such as films, performance art, etc. It was 4th of July weekend and the Jaks Skate Team reunion hit town like a ton 'o dirty denim. You bet malt liquor sales went up! Jaks from all over the west coast crowded into the Chameleon Club for the fast, 80's style punk of VON ZIPPER. The GROOVIE GHOULES played too, but by then those nutty Jaks were out front breakin' bottles and pickin' fights. On the 4th itself, I was down in San Jose at a party pad dubbed the Dinuba Embassy. Watched fireworks from the roof, and then spit a mouthful of Coors-lite at San Jo's best punk band, the By-Products. Four fat guys singin' 'bout how they never get lucky cuz they're fat. Fuckin' cool. S.F.'s FUCKBOYZ played too, but I didn't see 'em, and they're stupid anyway. Once a month, KUSF hosts their "Louder Than Your Radio" show at the Paradise Lounge. For the most part these shows are nothing more than a breeding ground for "alternative" bands whose only goal is to someday be on MTV, so I usually avoid these like a deadhead with scabies, but June's line-up sounded cool so I went down to that trendy part 'o town (SOMA district) to check it out. I didn't watch the first band 'cause they were kinda lame. MOL-TRIFFID was up next. These guys play a weird, almost heavy metal type dirge thing, complete with bull-horn vocals, bongos, a trumpet and long, complicated songs. Weird band. Things got even stranger as IDIOT FLESH opened their show with an elaborate puppet show, and then crept into a set of spooky sounds, weird song structures, home-made instruments and an almost Beethoven meets Bauhaus type feel. HEMI are playing live again, after a hiatus due to the lack of a bass player. Their show at the I-Beam was packed and ragin', the band is as tough as ever. They have a couple of 7"s out on Chicago's Big Money label. On one of my recent trips to LA I went to Raji's and saw TWISTER NAKED kick out some metal punk with vocals by Max, who you may remember from S.F.'s

FUCK SHIT UP. The next day at the Coconut Teaszer was my first time seeing the GARGOYLES with their new line-up. They're as rockin' as ever, and played some cool new songs. Their new CD on Sympathy should be out soon. Awhile back I saw ex-Gargoyle, Julia, doing her solo acoustic thing at the Albion. This is kind of a yuppie bar, but they have a small theater separate from the bar that is a good place to see acoustic music. Another place to see mellow stuff is the Brainwash, a Laundromat/bar/cafe. They have wimpy bands play, and sometimes they have more rockin' bands play acoustic. It's all-ages and there is

no cover. Marty's, in Northbeach, has been doin' some good shows. I've seen cool LA punk bands like the HUMBERS, SUPERKOOLS and the RED AUNTS. They also have metal shows and cheesy pop bands. I saw a keyboard-type band there and they had two twins that looked just like the guys in NELSON! The best thing about Marty's is that it's across the street from the Lusty Lady, the best, and most economical smut parlor in town. No cover, no tipping, just put yer quarter in the slot and ya get live nude women. A great place if you are poor and lonely. This part of town is kinda a drag to hang out in. Ya got Suburban yahoo's cruisin' Broadway yellin', "hey faggot" from their Jeep Cherokees, and various white trash heshers goin' to see a show at that pay-to-play shit-hole, The Stone. Yeah, I kicked down the 15 bus to go see GWAR, and the MELVINS at the Kennel Club. This was my first time seeing both these bands. The MELVINS were everything they're hyped to be: loud and awesome. The bass player looks like Charlie Manson, which wins points with me. I was skeptical about GWAR, but they were pretty fuckin' great, and hilarious. They played an encore without those big costumes and they looked like a punk band. The Kennel Club kinda sucks-- pricey drinks, snotty doormen and meathead bouncers. I had to go there again to the return of S.F.'s rock gods, the DWARVES, from their extensive U.S. tour. Dunno what the 30 minute wait between ELVIS HILLER's set and the DWARVES was about, but finally the bad boys of rock hit the stage wearing spandex and spitting beer and fire. I like the new more music/less violence thing they're doin' these days, and there is still enough nudity and antics to keep it entertaining. Coupla' nights later and it was back to the Chameleon to give five bucks to the lovely LISA SUCKDOG. I felt a bit gypped afterwards, but I'll let you gamble your own money to find out what she's all about. I will tell you that Darci, from Caroliner Rainbow is now part of Lisa's "show" and of course Costes was there too. All was not lost, though, cuz the opening band, the BRINGDOWNZ, were totally great. These guys have supposedly been around forever, but hardly play out. Four nappy-lookin' guys, playin' some strange jazz-rock improv thing, while the lead wacko "sings" parts of AC/DC and SKYNARD lyrics. Went up for a closer look, and the guitar was actually playing a hub-cap with pickups, a homemade neck and two-strings thru a buncha noisy effects. Weird! The next weekend the MELVINS were playing the all-ages Great American Music Hall (No relation to Great America, the theme park) but drinks are too pricey there. Instead, I went too see those awful MENTORS at the Brave New World, which is becoming a cool place to go. Yeah, the club was full of meatheads, and totally reeked of crystal-meth, but damn the MENTORS were actually good! The PA was loud and I could hear the lyrics and for some reason I was laughing instead of being offended, and to top it all off, some guy bought me a pitcher 'cause he thought I was one of the Mentors. No, I'm not a scummy-lookin' biker. Anyway, I guess that's it and thanx to my buddy Aesop for helping me with my spelling.



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SHANESHIT

by Shane Williams

ZINE SHIT

So whaddya know? I actually came up with the promised duel of the two greatest fanzines in the world today with the word "black" in their titles. That's right, Black Market and Black To Comm, both with new get-em-while-they're-hot issues out in the weeks while this edition of the "col", as I affectionately refer to it, is being written. Perhaps the link between the two I should be bringing out ain't the mutual use of a word in their titles, but the fact that they're two of the most aggressively hetero mags around. I bring this up not to say this inherently makes them better than "queer" zines - I mean I wish Shrimper and Bimbox would send me their mags too - but to tie BM and BTC into one of my themes as a columnist, the celebration of sexuality as integral part of the punk rock experience, prudery has no place! Then again, I guess Black To Comm actually does have more of a "family-oriented" approach. Chris Stigall compares his mag to The American Spectator, a Conservative political mag with decent writing. Yep, Chris even thinks violence in the media is better than sex - but hold on a second... cuz I'll have a bunch more to say about BTC in a minute - but I need to backtrack and mention the real linkage in my brain between these two mags, cuz the whole reason I said a few issues ago I was gonna do 'em up simultaneously is because I'd told both editors that if they combined their two publications that they'd have the ultimate zine. Since both of them outdid themselves on these new issues, and since I was kinda joshing them anyways, I'll just explain why I ever said that. It's because Black Market is just so fantastic looking - with Blatch long gone there is no other mag around that is not only a music zine - but also has so much great art. BM's covers, the comics in the back, and the graphics/drawings throughout are always top notch, featuring both well-known horror artists, or whatever term you want to use for Gaither, Sloane, Bob X, Xno, and more, as well as aspiring and newer worthies, including a San Diego local who is top-notch and big art dude on board, Guf. Meanwhile BTC's strongsuit has always been the fervent fan writing and in-depth coverage with lots of research going into the features. So, to me, I did think if a mag could do both to that pinnacle of achievement it would be #1, hands down. But they have such a different flavor and worldview that it is also absurd and something only a nut like me would ever conceive of or suggest - and for you to know what exactly I'm talking about you're just going to have to get both of 'em - which is what you ought to do anyways for considerations that have nothing to do with anything I've said or am about to say. But since I'm the one blabbing here I am gonna reiterate that the writing/topics/int subjects done are the best yet in BM, and the photos run in BTC make it the best issue yet, so that neither mag needs help in either department to cut it.

First, I'll elaborate on Black Market. I've already said how eye-agitatin' in the best way it is, with seemingly more bucks spent every issue to present you the artwork. Music-wise, BM continue to support bands they've liked even after they get huge - like there's a min-editorial ragging on anyone who now rags on Metallica (they did an interview with BM when they weren't as huge a few years back). This issue has a great interview with Lux of The Cramps - very little redundancy from the recent Flipside interview with him by the way. Also: Mike Muir talking about Infectious Grooves, Ice-T talking about Body Count (without a bunch of rhetoric pertaining to "Cop Killer", - which was cool - and I don't want to hear about it until we get a song called "Cop Serial Killer." Cuz, unless a whole bunch of 'em got taken out systematically, it ain't gonna make a difference or give 'em pause. They've gotta get driven to the point of their death's becoming commonplace to merit breaking out the whole media parade before they snap to their mortality. Right now, when one is killed, the funeral antics just pump 'em up.) - Skinny Puppy, Tad, KMFDM, C.O.C. - all over the map type music and still stuff on total unknowns like Sprung Monkey and Sausage Hosiages (San Diego and Las Vegas, respectively).

There's always been a big film/horror portion/ flavor in BM. The Lux interview has him and editor Carl Schneider

discussing directors, comic books, etc. Also, straight reviews of films and video. Now, unlike BTC where most of the brief record reviews are hate prose slugs, the music reviews in BM are usually 4 or 5 star rave-ups. Except for the occasional pop promo sent their way which they include comic-relief reviews of just to help keep 'em from being guilty of false advertising - cuz a cutaway cover "outer-sent" says "BM #10 is 64 pernicious pages of rancorous discourse and art." Well, the reviewing isn't particularly rancorous, but it is a fine moment when contributors

Anyways, this issue has Miriam Linna on the cover and there ought to be a picture of her from BTC's feature around here somewhere as emphatic visual. Those who were paying attention a few issues back, and who have taken the necessary drugs to keep their memories sharp and clear will recall I pointed out the misspelling of her name in the transcription of an interview with the Gibson Bros. that Krik did. It turns out that the bit of an explanation I gave of the tempest of a teapot controversy about something Lester Bangs once wrote ended up (his stuff,

not mine) used in Village Voice (The Great Satan according to BTC editor, and since I don't get a "Pazz and Jop Poll," I'll concur!) To vilify her. I absolutely refuse to even go back over the bullshit. The bottom line is that Miriam Linna is a fine, fine human being who damn well deserves the cover of BTC, and whose interview in said mag is great reading, and also accompanied by some wonderful photos - not just one of her and the Cramps back when she was in them - but also one of her walking down the streets somewhere in Ohio with Stiv in a pre-Dead Boys era. She was kicking it in Ohio back in the 70's when it gave birth to quite a lot of hip shit, and like most of that piece of the rock underground she migrated to NYC in the slightly later mid-70's and got involved in the seminal punk scene. She even roomed with Lydia Lunch, but instead of going No Wave Miriam found her niche in the Zantees and her mate in Billy Miller. Between the two of them they do the awesome Kicks magazine and the band the A-Bones. Probably, I'll be writing more about Kicks or Miriam's other writing in a future col, but now back to BTC. It not only has tons of tiny print reviews of records, books, zines (classic early ones, of course!), movies, and even TV, but all the rantings and ravings of that loveable guy Chris - hey, the guy supported Buchanan for president and admires Rush Limbaugh - but for all that I find a lot more to agree with in what Chris says than in what lefties of the Profane Existence collective or the Max RNR politburo have to say. But way more importantly, there is much more of interest to read in an issue of BTC.

He managed to locate a couple of fantastic "politically correct...not" bands to interview. Namely Antiseen and Rancid Vat.

-both definite stalwarts of the true punk ethos. Chris is also into unearthing bands from behind the Iron Curtain who've been doing a Velvet and/or Stooges thing relatively unnoticed. This issue, he unveils a long piece on Umela Hmota out of

Czechoslovakia. There is shitloads more in this issue and all the past ones that I consider essential reading. Hey, Chris and I don't see eye-to-eye on everything - he thinks anyone who doesn't see the genius of the Three Stooges is cretinous - and I'm just not that much into comedy, past or present. Shit, Chris doesn't even like Flipside! But I still think that anyone who doesn't want to know about the stuff Chris prints (including the writing of star contributor, Bill Shute, whose Inner Mystique zine has been a segment of BTC for some years now) is cretinous. And if I haven't convinced you yet, Chris was recently voted "Most Hated Zine Writer" in a Your Flesh poll. That should tell you something you need to know.

Man, oh man, have I got a pantheon, a fucking sea of joy's worth of zines to tell you about. Whew...I don't know where to continue, so assume order of precedence. If anything is less than mandatory, I'll say so, but I had so many great zine reads that just brimmed with comment hooks that I even set aside my Book Shit section this col. So keep reading.

Var Tufa is a tabloid with enough art in it to choke an art fag to death. I mean, kill the poor son-of-a-bitch cuz he can't handle the real shit. Var Tufa is something fucking else. Starting out in May '87 as an outgrowth of main man Bill Batchelor's first, more typical hardcore zine Sin, Var Tufa in its first couple issues contained stuff like band photos, reviews, traded ads with other zines, etc., but by 89's issue Burn and in 92's issue Misery, it turned to just pure mindfuck imagery - both visual and literary.

Var Tufa in its current guise is the kind of zine that



"Sex = Betty" by Richard Martinez courtesy Black Market.

Scumdog and Jam III discourse on Prong's rectitude and anisms, causing their portion of a dual BILL with C.O.C. to be missed out on in favor of hanging with the C.O.C. dudes. Translation: when Prong road manager brushed 'em off and prong band members declined to partake in beers with 'em. The Black Market team got bored, and by the time they'd finished kicking it with C.O.C. (With beer), they'd missed the Prong set. I say "oh well," but Prong's version of Stranglers "Grip" is still quite the aural treat.

All of the above plus lee's Testiclehead comic!! As the expression goes - Where y'at man? What up? You ain't sent off for your issue yet? We'll just have to get the Black Market bitches to tell everyone you are sexually dysfunctional or something.

Now words on the only "rockism" magazine in the world, Black To Comm. All I can say is buy it! Buy it! Buy it! Really, cuz before I go into any details I wanna say that anyone who reveres The Velvet Underground, The Stooges, or American culture needs each and every issue of BTC. Oops, I shoulda put MC5 in that list too, cuz "Black to comm" the phrase is the title of a famous MC5 song that never did make it onto one of their three major label lp's back in the late 60's/early early 70's. (Anyone who has seen a Crawlspace gig ought to know that song, cuz when I was out and Big Dada Flowers used to be wailing on "Drop The Bomb" you wouldn't know if he was about to shit or go blind.) It turns out that phrase was taken right off the back of an amp - the black wire goes to the communication something or other - thus "black to comm."

could burn out a thousand Deadheads on acid if one copy was circulated at their gatherings. But the disturbing nature of it can only be diluted by being too specific and breaking it into component parts. Maybe I'm just out of touch with art shit and read too many review-oriented zines, but I don't recall seeing much I could relate to VT in layout or content. It does remind me of the days when industrial music was unremittingly harsh and human deformities dominated the images of the zines covering it, but VT brings in enough other psychosexual topics in its collages to escape any stereotypical effects that are played out. Like I said, the easiest way to describe the art is psychedelia for the bum trip, like latter-day Hieronymous Bosch stuff, strong stuff for the mentally sound who like pushing their perceptual envelope.

The written portion is just as much from some totally alien universe. The recent Misery issue has story/interview portions of, I think, a non-existent band. It is utterly captivating in its absurdity as you trace the journey of the copies of the bands one Mid-70's vinyl release to the bargain bins of the 90's. Each member's story and the stories of the vinyl copies each left the band with are intertwined and juxtaposed. Bill, the editor, feels that this odyssey I'm describing took up too much space and overrode the more snippery scrambled feel of the Burn issue, but there is still plenty of shorter written word stuff. Like the following I want to share:

"Hey American high school students, over the summer the U.S. Supreme Court gave you the right to start prayer clubs in your school. You now not only have the right to star a prayer club without a pesky faculty advisor, but you can also use bulletin boards, school newspapers, and the public address system to advertise your meetings. Yes, you now have the right to pray in school, but due to certain technical difficulties in the Bill of Rights, they can't tell you who to pray to. That's where we come in. We're a relatively new religion. We just found our tooth fairy, er...all-knowing deity, when she crawled out of a dumpster behind the Hollywood Denny's. She smelled like an abandoned PCP lab, wore only a pair of plastic see-thru ankle bracelets, and tried to borrow \$3.00 from us to catch the bus back to Barstow. It was love at first sight. It was Mrs. Satan, and we fell about worshipping her immediately. We could only come up with \$1.59 for her bus fare, so she commanded us thusly: 'Start a religion, you chumps. I need some real dough!' Being the loyal supplicants we are, we started Campus Crusade for Mrs. Satan. Now, if you are one of the millions of red-blooded American teen Satanists we've been hearing so much about on the Geraldo show, have we got a way for you to make a point to all those annoying Christians, who, realizing, they couldn't get you to go to their boring churches, have decided to stalk you in your boring school. Start a prayer club for Mrs. Satan; No animal or human sacrifice required, no batteries, no blood, no drugs - just an occasional cheese sacrifice. We'll send you our recruiting letter which you can copy and now legally pass out to the secular teen hordes, and our sinister cult newsletter. Just send us your soul and a SASE (legal-sized) to Dark Mothers of Doom, P.O. Box 8104 Bellflower, CA 90706. All hail the Dark Mother."

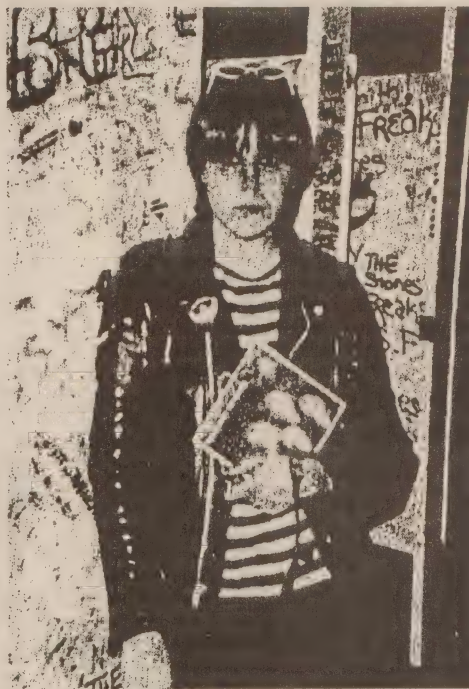
Now I don't know if you really get shit if you send the SASE to that address, and I never did ask Bill about it, but the cult definitely sounds like a Var Tufan satellite due to mention of cheese sacrifice. Being a cheese aficionado myself, I was pleasantly surprised to see so much homage paid to it in Var Tufan lore and practice.

Before I move on I might add that, under the policy of "the enemy of my enemy is my friend," I've got a friend in VT. Cuz that utterly idiotic Ron Gould (Barabbas, chuckle, chuckle) once accused Var Tufa of being some redneck Nazi Inland Empire rag, the same way he used to refer to me as "The Nazi From Leavenworth." One thing about Ron though, he hasn't sold out to straight yuppies. He's still around rabble-raising, trying to lead anarchist sheep. Sometimes I think he is an agent provocateur, trying to lead them straight to the slaughter. Meantime, for the more strong-willed among us, let Var Tufa lead you down the twisted paths of your own synapses.

A longtime thorn-in-the-side of the scene in general, a name that should be known to all by now, is Mykel Board. If for no other reason than putting out two of the best satirical concept 7" records ever, he ought to be bowed down to. Of course, I'm referring to "Crassdriver" and "Swanic Youth." Yep, Mykel is a card, but more than just an underground Weird Al. Though Mykel is weird...weird enough that when Ben Weasel saw fit to make him the butt of one of the many pranks in the Maximum RnR April Fool's issue earlier this year, claiming Mykel'd been busted for having sex with a pubescent boy in a public place, many "fools" believed it. Like fellow New Yorker, Donny the Punk, Mykel is no slouch when it comes to baring and flaunting his sexuality. His story about an ugly Jap dude falling in love with him was deemed not "sex positive" enough for Taste of Latex (!), and wound up in Dregs instead cuz it was a damned entertaining bit of writing. And so is his zine I'm writing about now. After a couple of years of living in Japan, his return to the

US and the publication of his zine, Nothing But Record Reviews, is something of an event. More so this time cuz the title is a damned lie, this issue is full of stuff on media Mykel picked up on in Japan. This is the back-from-Japan issue with a vengeance. Sure the Jap videos reviewed are probably damned hard to get, but they were a laugh to read about. Plus there are cut-ups of Jap comix - another art form the Japs have made their own - I mean where do you think that skinny guy got the name of his band, Rapeman, from? A Jap comic book, that's where!

I've provided one of the great cartoon figures Mykel used for this column. The girl calling reality into question - check her out! There are also letters that Max RnR refused to print, though Mykel claims not as many as he expected, considering all the bitching that goes on about Tim Yoi censorship. His review policy in the zine is to do no slugging - he admits that much of what he gets he later sells. But he conscientiously reviews



Mykel Linna courtesy Black To Comm

everything sent to him that isn't on a major. His zine, his choice. So send him your shit to review, or you can drop him a line about what goodies he has he is getting up off.

And don't believe everything you read, even about notorious characters like Mykel - check him out with his band Artless. I think he's on a mini-Canadian tour as I write, or fresh off of it. Don't know if he'll make it nationwide? Artless records might not be crucial, but they're worth picking up on. So support aging punk rockers - drop him a line.

The vast majority of the time if I want something decent to read in here I have to get it sent in myself. This especially applies to anything remotely punk rock or just plain twisted and out-there. But my skinhead-turned-deadhead roadhog had this mag lying on his desk that I, at first glance, thought as probably some Christian propaganda rag his cellie had - this kneejerk error on my part being due to the title Answer Me! and the words "newborn baby" being in the first couple sentences of the contents description on the cover. A couple additional milliseconds of scrutiny and I noticed the names Russ Meyer and Timothy Leary, and as my eyes lit up my bud explained that this new kid on the block, a Prince-looking dude who plays guitar, had loaned it to him. Well, I glommed onto it, devoured it, gorging myself on its glorious, inspired piece of pure mania and reportage nature straight from Hollywood couple, Jim and Debbie Goad. Seeing their smiling faces under the Hollywood sign flipping any and all readers the bird as the editorial statement of intent meant we were off to a good start.

This is one of those rare mags that, even though the coverage of rock and roll is nil or dismissive, is still a real heart-pumping ball of paper and ink. There is a Kid Frost interview where he appears to invent a rhyme on the spot to impress Jim and Debbie, and there is a short feature on Public Enemy, decent little bits on rappers, but it's the article of their saga of cruising Sunset Blvd from west to east and back again for a solid 24 hours (with a few pitstops along the way for added color), and the survey of 12-Step meetings along with the ridicule of not only their specifics, but the philosophical underpinnings, as well. That grabbed my testes. Details wishes it

could get people to write this acutely and accurately about anything. But Jim and Debbie don't fuck with yuppies.

It appears that this first ever issue of Answer Me! probably came out in late '91 - one article is about their July 4th spent in Bakersfield. It seems that their "Let's go someplace, do something, and write about" spree has great timing on top of everything else; cuz, after catching a big parade based on being all into America whipping Iraq, they got real proof people seriously do love blood and guts when they happen to encounter a crushed pedestrian - they copped a photo which graces their centerfold. Then, while on their Sunset cruise, they were there at the mini-riot that ensued when a Mercedes driver got impatient being penned in and decided to just plough right into them. Like most of life, the reading about it, of something written by someone with a hell of a command of the English language is even better than being there.

Russ Meyer, Tim Leary, Holly Woodlawn - all cultural demigods who give it up to Jim and Debbie. So if people whose lives have at least an iota of meaning have time for Answer Me!, so do you! Try to find this lingering at a newsstand or write the trusty Box # at that same Selma service which is home to lots of cool stuff (Real Life zine, for one) and see if another issue is out yet. I did. Iconoclastic honesty with real LA in your face forever feel - refreshing as a good fuck, fit and feed. Brain food! And Jim dares any reader to find a typo. I searched hard for a misspelled or misused word - and I couldn't find one. So hats off to Answer Me!

(Instead of rewriting what I said directly above, I'm just gonna add that Jim got back to me with one of the last available copies of issue #2, but maybe they'll get some returns - so write 'em anyways, and look for Answer Me! And snatch it up if you see it! Issue #2 is even more hateful, more nourishing of thought processes, more entertaining...more, better - where will it all end? Think I'll have to murder someone out of pure joy. I'm sure Jim and Debbie won't mind if I proceed to kick the corpse while hollering at it "Answer me! Goddammit, answer me!")

A San Berdoo fanzine resurrected itself after a few year delay. I wasn't impressed at first sight with Last Word - it just looked like a skimpy xerox zine. But closer inspection disclosed it to be worthy of covering here. So here goes.

I'll start by mentioning that in this interview with Jughead's Revenge, when asked about the interview they did for Flipside with Pookie, instead of acknowledging that inclusion in Flipside was the zenith of their career, they were griping that the interview didn't help them at all. I don't know what outcome you were expecting, guys, but if an average interview is responsible for bringing in a couple more paying customers, then I'd say you got whatever "help" it could provide. They also mentioned a follow-up letter to Al still not producing the desired result of having their address listed, which, if they did give it to Pookie in the first place and tell him to run it, was an oversight on our part. So here it is, you can write Jughead's Revenge c/o Hard Records P.O. Box 661131, L.A. CA 90066. Even if I felt their whining was unbecoming, I still feel it incumbent upon myself to support a band who list Poison Idea and the Germs as big influences, and who are virtually described as having that blast-style late hardcore thing down. I know I'd like to see 'em play.

Then there's a Henry Rollins interview, where, as can damn near be taken to the bank, he sticks his bare foot in his mouth. Maybe you remember my defense of the term "punk" in last column? Well, dear old Henrietta says he'd never be in a punk rock hall of fame because he ain't no punk. Then he quips "If you see a punk, slap him" - which is prison jive. Except in here we often take the irony one step further, and when someone we can tolerate jokingly call us a punk, we hide him "If you see a punk, suck his dick." Which is a perfect lead-in segue to talking about the coolest thing in this issue of Last Word, the interview with punk (and prison dicksucker) Regi Mentle. A dude I never met cuz, it seems from the interview, when I was out in late '80/early '81, he was hiding out in Long Beach over a murder beef. He has been in California's State Prison system now for over a decade. Regi's interview is full of cool reminiscences and ancient gossip. I'd imagine he'll be out again soon with over a dime in on his 15 to life sentence. He might not be the guy to lay waste to my claim to being the first punk rocker in an American prison, but he does have me beat as far as the longest amount of years served in one stretch - and I sure ain't anxious to hold that record.

It seems that Regi, always bi, has pretty much adopted the gay way, making queerness a punk thing to do/be in the same way that I've embedded "criminality" into my idea of what is and should be "punk." He tells guys "All you straight guys need to suck a dick, cuz i know you want to. Admit it. If you're against society, do it with sexshit." Can't say I agree wholeheartedly or anything, Regi, but I'd die for your right to say it. He gets goaded into "outing" by his correspondent interviewer. Regi seems to think a lot of punks would be surprised to hear that Darby Crash was queer - not if they'd ever met him they wouldn't be! But I was a little surprised when he said Penelope of The Avengers was not only queer but liked 'em young. I guess it

shouldn't surprise that dude from the old LA Zeroes (not the purple-coiffed one) who is now the campy El Vez is listed. An old Flipside columnist Tar is mentioned, but needs no "outing." It's a damned shame Tar ever quit doing his gossip column.

Regi talks about Tar's trashed out car in one story about jumping a flower vendor who was dumb enough to holler shit at them for their's and the car's appearance. I have fond memories of that car myself. Tar was such a cool guy that he would drive out from Hollywood to the valley and give me a ride to the west end so I could store junk - and he wasn't interested in doing any - he'd just be doing a favor when he wasn't up to something else. It was always a crazy feeling to be in his garish car covered in huge dents and punk rock graffiti while holding dope. I guess cops would just think that no one waving the red flag at them like that could have too much to worry about legally. But a couple of times I was even in the back seat holding when I already had a warrant out for bank robbery. I never did get pulled over with Tar. The most memorable story has got to be when Tar came over with Jerry from the Chiefs and their roadie, and chipped plaster pulling into the carport of the motel I was staying at on Ventura Blvd. The Asian owners came running out of the office threatening to call the cops, both for the damage and because the "rules" prohibited guests at this sleazy hot mattress motel. It was a stand-off - me and three be-booted friends looking at the proprietors-in-panic. I saved the days by appealing to Oriental manners, protesting "But I'm your guest" - and it worked! They left us alone and didn't call the cops. Talk about diplomacy!

Yeah, as you can tell reading Regi's interview brought back memories. He's got plenty of his own and lots of stories to tell. He was on the ground floor of West Coast punk in the late 70's, so I hope to read more from him or hear them from him personally someday. Meanwhile, picking up *Last Word* is worth it just for his interview alone. Young queer's looking for a punk rock daddy might want to write him c/o Drew Blood, 3410 First St., Riverside, CA 92501.

Other shit of interest in *Last Word* is an interview with Helen from the Anti-Club. Unlike a lot of people who really began to hate her when the Anti-Club went with pay-to-play, LW makes her out to be what she proudly claims to be, Punk Rock Mom #1. It would be hard for me to rag on her or the Anti-Club cuz they respected me and Flipside enough to let me in half-off; and the shows I saw there with the Lazy Cowgirls and Clawhammer were amongst the best I've seen anywhere, anytime.

So, for true punks with no pretensions, I've got to give *Last Word* a thumbs-up. They further please me by not pandering to straight-edge shit.

And how about a zine with the worst name in Rock and Roll - none other than *Feminist Baseball*. Funny thing is that the last issue I remember seeing, courtesy of Gunderloy/Factsheet Five back in the mid-80's, seemed more like the type of Dadaist zine appropriate to a name of that absurd sort. But in its most recent incarnation, FB is a solid zine with the unique quality of having been around since before the "Seattle sound." The folks who do FB remember when Seattle's music scene was known for a predominance of heavily Joy Division-influenced gloom bands and Discharge-style hardcore. They remember when a lot of Seattle's best bands would move away or break up without any national recognition. They saw Green River before Nirvana was an itch in Courtney's palm. Thus, when you read FB, you get the exact opposite of LA Times Magazine discovering "Seattle Circa '92." You get reviews like "...Gas Huffer cover an old Silly Killers song, which if you're young or not from around here, were an early 80's run-of-the-mill Seattle punk band...Mudhoney does an Angry Samoans tune in their new lite-r like-Green River-never-happened mode..." - or this satirical Nirvana review, "Hot new band out of 'Seattle' with a pro look, their own MIDI, and a van. Respond c/o The Rocket. 'Endless Nameless' is the hottest single since Track IV off *Metal Machine Music*."

FB is packed with reviews that tickle me, yet also tell me something about what they're reviewing. There are book reviews in it, too. I'm real glad I got this one sent to me, and you out there might want to know that FB appears to be in the video biz too - since I got a sticker with the zine for *Box Dog Video* - and that is their mailing address title as well.

Other stuff I found out about by reading this issue include John Zorn doing a gig with Napalm Death's drummer as *Painkiller* for Earache. That *Verna Doherty* who was part of the

femme zine editor round-up I did last year, has a summer job in Arizona's Grand Canyon. In this ish, they print her piece on Lou Reed's *Magic And Loss*. And in the midst of a review of some fringe tape (Lunatic Fringe) the fact comes out that a guy in *The Muffs* was once in Seattle's *Ten Minute Warning* - all this in a conversation that defends Bratmobile from past Flipside slags and wonders out loud what is up with *Jayne County* - great, unpretentious, stream of consciousness reviewing - and a hand spray-painted cover by *Dave Flatum* of *Steel Pole Bath tub*. As they say in the Rock Reviewer's Handbook, "This one's a keeper!"

The mention of Painkiller above leads into this spot



Box the Jesuit - courtesy Lemon Fanzine

on *Metal Maniacs*, a mag that will probably be overlooked by Flipside readers for resembling *Circus* and its brethren too closely. But when examined, it turns out to be quite a bit different. What about a full-scale interview with pictures of a band called *Atheist* out of the hopping south Florida scene? They elaborate on the whole connection between avant-jazz and death metal, quoting Prog Rock's King Crimson's *Robert Fripp* as saying that only speed and death metal are doing anything new within rock. *Atheist* admit that very little death metal is yet to the point of impressing free jazz musicians and fans, but they consider themselves influenced by it heavily, and their sound could only be called "death jazz." Elsewhere in *Metal Maniacs* a record review of *Old*, a new band on Earache U.S., describes them as avant noise death metal; and yet elsewhere in the section where teens (mainly) from around the world write in, one of them lists John Zorn's *Naked City* as a favorite metal band. To me, this whole concept and reality of a crossover between a wing of jazz and a type of metal - down to teens fully incorporating the sound into their psyches, is a breath of fresh air. And just about every musician interviewed in MM seems to be possessed of musical tastes a million times broader than just your average "alternative" music fan - or, for that matter, the average aging punk, since most of the folks my age seem to be getting a little rigid in their tastes.

Sure, MM try to sell their mags with centerfolds and cover mentions of Metallica, but half their readership is writing in going "More death. More grind." The female editor (whom I hope to inveigle into sending a pic of herself soon to run in this column) makes cogent remarks about music seminars she attends, synthesizing the hot air that gets blown into worthwhile information. I was surprised how cool this mag was. Now I hope

to write for it and get bands on the fringe of what could be called metal into a mag that'll run full page color pix of 'em.

Well since I finally got around to reviewing a zine with a female head honcho, I'm gonna go ahead and run some stuff by you on a few more.

Los Angeles has a new music magazine that is fully a fanzine, yet fully ready to compete on newsstands as a glossy-covered magazine with its very first issue. I'm talking about *Fiz*, of course. The first issue will be a collector's item for more reasons than one, because it prominently displays the lace-headressed, belly-button-jewelry-wearing form of Inger Llorre, and inside is the most thorough intimate interview with her to date, all done and published right before her band, *The Nymphs*, self-destructed prior to their gig on Lollapalooza 2. In other words, if you can still find a copy of Vol 1 #1, you better snap it up. But the bottom line is we all wish *Fiz* a long and healthy life for its prospective place in helping to document the feedback enthusiasm of cool music. The editor/publisher, Wendy McConnell, is not only a woman (as are #2 and a couple of the main writers), but a woman with a previous magazine under her belt. Any fanzine nut will recall *Beyond The Blackout*, probablt the best-looking zine that came out of mid-80's LA, with lots of photos courtesy of Chris Amoroux, who went to do *Endless Party* (the tabloid which had the feud with Ruben Blue's *LA Rock* over advertisers for awhile). And I'm sure anyone who reads my verbiage knows and appreciates what Long Gone John does; but long before Sympathy the label, he dabbled in zine writing, and I think *Beyond The Blackout* featured his first printed musings. This issue of *Fiz* has long gone as the featured subject of their column on the indies. This issue also has interviews with and photos of the Dwarves, Jawbreaker, and the Muffs. The writing is fannish, but sophisticatedly so. *Fiz* ain't about scathing put-downs and mass record reviews. There aren't any reviews, by policy. Obviously, their features are gonna have to eschew the "review" appellation, at least semi-deviously to avoid being called that, but at least in principle *Fiz* is in contradiction to the vast amount of zines who enjoy slagging in reviews as much as enthusing.

I'm looking forward to plenty more issues of *Fiz*; I just hope their pin-up is a little more to my tastes, iudiciously speaking, than Monsieur Moreland!

Tater Tot (Toxic Shock newsletter) pointed out how a touring band coming through Tucson, Cop Shoot Cop, made a joke about being in a high school auditorium when they played. It was pointed out that, all-too-truly the age of the folk in Tucson into cool shit is indeed teenage. It ain't like Hollywood or NYC, where all of us old fools hang on for dear life to the underground. Well, all that is just a lead-in to my bit on femme-edited *Hate Wagon*. It's done by jailbait *Lana Rebel* - and with a handle like that, you just know she has got to be this crumptious morsel of a teen babe - and shame on her for not representing that with a photo for this here orgy...I mean column. Her zine is that groovy little almost all handwritten and then xeroxed type that can be cool when the subject matter and the personality of the person talking merge just right. And that is Lana Rebel for you, cool as cactus juice - she even does a mini-comic entitled *Fuck*. The art is minimal, but the concept, something for other young'uns to leave lying around for their mom's to bum on, is huge. Her musical interests are damn near as far-reaching as my own, giving plenty of space to a wide variety of local stuff (even the straight-edge bands) all the way up through every decent out-of-town band that played an all ages show or that she could scam into. I'll add that she found L7's Tucson gig a big inspiration and wants to see Tucson girls get off their asses and into a band. A worthy sentiment, Lana, and one really does have to credit L7 for waking up an awful lot of cool chicks to their rock potential.

Another femme done up digest-sized zine that I's bet money on is also done by a girl under legal drinking age. It's called *Technicolor Yawn*, coming to you from the vomitorium of *Melissa Bored*. Instead of being purely an exposition of what she's heard and seen (like *Hate Wagon*) it is a compendium of other people's stuff who send it to her. Free and cheap ads, reviews, poetry, tape traders' lists - she just wants to get involved. I found a cool ad for a zine done by girls who want all the guys in bands to send pix with their shirts off - kind've like me wishing all the girls in bands or who do zines would send me their pix with their shirts off. So Melissa is a cool conduit. She prints not only

the ad from the prudish contact freak Chris Slug and Lettuce, but also the wilder Way Cool girls. And since I originally saw the ad for Melissa's zine, which is a social zine, in the British Dregs (which I featured here mentioning that they do free ads) I'd like to think that Melissa picked up on that and went for it. So what can I say? If she took my advice to run her ad in Dregs, maybe you ought to take it to contact her (and Dregs!).

OK, not too often will I run something on a friggin' zine I can't even read, but Miettinen has been such an essential kind of guy for so long that I definitely want to put you up on his latest. The zines he used to do, Sisubeat and Ratbeat, seem to be defunct. They were both in English or a combination of English and his native Finnish. Jungle is a glossy fanzine with great pix and essential articles, but it is all in Finnish, and Miettinen is a major contributor but not the editor. But I have, to highly recommend it. Bands that want to be heard wouldn't be wasting their money just advertising their stuff in Jungle. And check it out, Finland has one of the most amazing radio stations in the world - it is a national station called Radiomafia, and Miettinen has a radio show called Rakarodeo, and his better half Ursula has one called Rockmatia. The whole damned country and neighboring Baltic states and the rest of Scandinavia get to hear a playlist that seems like the playlist for one of the better college radio stations stateside - meaning that right next to Dino Jr., Nirvana, and Mudhoney, they get Die Toten Hosen, Barracudas, Jeff Dahl, Dead Moon, Sacred Miracle Cave, and a jillion other worldwide greats. So after you read this you can send your releases direct to be heard by a couple hundred-thousand wild youth, or you can just advertise in Jungle, a mag that has features of Nirvana, Celebrity Skin, Girl Trouble,

and Date Bait (All-American Dodo) next to the news on bands of worth from their part of the world - like the bands of Miettinen's label Gaga Goodies. Cuz, in case you didn't get the damn message about reading Noise For Herpes a few columns back to find out what international releases you need, you might not even be aware of Dead Allison. They're on Gaga Goodie up at the top of the heap. Last time I was out, Gaga's flagship band was Electric Blue Peggy Sue and The Revolutionions From Mars, they being seemingly one of the only bands in the world at that point (87/88) picking up on The Scientists' awesome sound. So, not only do you want to sell these finns on your shit, but if you have half a brain you want to buy music by their bands! Finnish hardcore was deservedly famous. Finns continue to do the hardest of the hard in the grind/trash/splatter world. But Jungle and Miettinen are sources for punk rock in all its myriad forms, especially the kinds of great songs, stuff that classic punk and Detroit always calls to mind. I wish I could transport myself to Finland - the only problem being I think everybody drinks there, and intoxicant-wise, I might be happier in Holland, where junk is still king. -but musically I'd be like a porcine being reveling in its own feces.

Lastly but not leastly, at least in terms of how much I'm gonna say about it, is Details, their annual music issue. Now why would I want to write about a magazine that in toto I wish I could just find one pithy epithet of derision, spit it out, and leave it at that? The answer is, quite simply, plenty of comment hooks and good shit like that. Besides, I needed somebody to ride in the caboose as "last and least" of the column.

In an attempt to pigeonhole it for those who have no idea what Details is, it's kinda like a GG fashion mag for people who think they're hip - hippies maybe? It's says right on the cover "Details For Men," the latter two words in smaller but still prominent print - and they do try to sell clothes and accessories in both ads and features - but then again, the same thing could be said about Rolling Stone. This issue has one feature where outfits for the following musical styles: metal, indie rock, hip hop, and worldbeat - with two choices for ensemble in each category, "designer" with price tags in the thousands; the other the "budget" outfit, which is always a couple hundred bucks worth of threads. But what makes it worth a punk perusal is that they also include a micro-feature on Mike Watt of Bootstrappers fame talking about his favorite flannel shirts that would go for under 10 bucks. Mike confides he doesn't wear socks or shorts, so between his jeans, flannel, t-shirt, and sneakers, I doubt he

even breaks a hundred bucks - my idea of a budget for clothes!

So here comes the flood of comments on all the stuff that caught my eye - I'll wrap it up first, though. Details sucks, but their music issues have more interesting shit to read than an average issue of Spin or Rolling Stone. Which means, I guess, that hippies are hipper than college kids or liberals.

So, let's get down with the get down on Ice-T. His piece D'tales is on the art of picking up girls, where he not only totally alienates me, but makes me even more self-righteous about dissing people when they dis my intelligence trying to claim Body Count is one of the best lp's of the year. Nigger,



Pleasant Gehman, outtakes from "Ruined" session.

please! And no, I'm not making a racist remark. Those two words intoned in a certain ironic exasperated tone of voice were once a widespread piece of prison slang, meaning "You've just got to be pulling my leg?" Anyway, the metal cuts like "There Goes The Neighborhood" and "The Winner Always Loses" (?) are weak. The one about the voodoo bitch is ok. I dig Ice-T's rap numbers just fine, though I wouldn't put "That Bitch Tried To Kill Me" any higher up than an average Beastie's song - so I rate that lp just ok, C+ or something - Mr. Christgau, don't you agree? But back to his spiel on picking up da chickadees, cuz I sure can't get with his joke that if you tell a girl she's "dope" and she replies, "Let's go shoot some," it's time to bail - so fuck that and fuck him. But what'll probably strike all you readers more ironically is the way he mentions how you can't get your hopes up that the girl you hit on will put out, you can bet that every girl has at least a couple of guys whom she wouldn't hesitate for a second with. So after he shares this questionable kernel of wisdom, who does he use for example? Who does the black dude whose lyrics often make the usual claims for black male sexual superiority use as examples? A black athlete? A black hitmaker? Nope, a couple white movie matinee idols, Richard Gere and some other schmo.

Then there's the Keidis of the Red Hots with a well-expressed piece on how, sex positive as he may be, he is burnt on groupies and is looking for Ms. Right.

Or what about the incongruity of having one of the Pet Shop Boys do the spiel on hatred and iconoclasm? Neil Tennant totally hates Sting, and all rockstars go into their "Let's be famous for charity" routines. Tennant's "guided by hatred" reasoning and opinions on not only conspicuous charity, but living in the 60's retroculture, positivity as New Age selfishness, and media believers as Madison Avenue sheep are all right on the money and damn near inspirational, until you remember that Pet Shop Boys music is insipid tripe itself!

There is a great piece of nostalgia for me, all about Rodney's English disco. You know, Rodney, that rather peculiar-looking fellow Flipside regularly features a photo of, with a scene queen and a playlist. He had his own club on Sunset circa '72-'74. I hung out there, though like the article says, at 18 I was old enough to be a regular patron's granddad. It was a trip seeing the pic of Sable Starr, who I fingered at the Roxy Music concert, and one of Chuckie Starr (no relation) who wanted me to try "bi" with him. Chuckie is heavily quoted in the article, which was put together by Lance Loud, the queer kid who's been part

of the "American Family," a TV non-fic mini-series special. He outed himself in the glam era, and his band went on to bridge the gap for mid-70's NYC punk rock - that band being the Mumps.

Another decent article is on Jouiouka, where the pipes of Pan, the music of the whirling dervishes, was once recorded and heavily propitiated by Brian Jones (though his lp with them was released after his death). Now that same music was captured digitally by Bill Laswell and crew. The "scene" in Morocco, which the feature's author describes as "...about transcendence, but with a dark and terrifying undertow, an impulse toward destruction..." is, of course, being threatened by

acculturation. The apprentices, the sons of a many generations-long lineage, are leaving home. Can their pagan music tradition continue unabated? And was Laswell's attention just helping to contribute to realizations by the players that they could make money if they took their act on the road? It is hard to complain about documentation being made for our ears though!

In another pretty great article, Brian Eno leads from his life as a scent fanatic into waxing lyrical on how non-linear any real history of art, any pr all arts, must be. It is hard to worry about a dying tradition when someone like Eno is around to remind us of the oblique strategies of life as we know it. I agree with his conclusion "We are, in short, increasingly uncentered, unmoored, lost, living day to day, engaged in an ongoing attempt to cobble together a credible, or at least a workable set of values; ready to shed it and work out another when the situation demands it. And I love it...gathering experience...the possibility of better guesses...without certainty...being mystified doesn't frighten us as much as it used to."

My quoting him, pieced together out of his concluding paragraphs still can't convey the wonder of his perfume analogy. So, if you don't do anything else, look for this and at least read Eno's essay. His old bandmate, and one-time enemy in a post-Beatles Lennon and McCartney sense, also hits this issue. And as much as I love his voice and singing, I can see why Eno ridiculed him as "Blank Frank" (see Clawhammer's cover of this on Double Pack Whack Attack) cuz his contribution actually concerns answering fashion questions!

There's an article explaining Techno, the genre now more likely to be heard at a rave than an acid house, and a sub-genre called Hardcore, which has nothing to do with a slam pit full of punks, but everything to do with that crucial extra 20 beats per minute to the rhythm tracks.

And a Cure feature where it is revealed that my fave ever LP of theirs, Pornography, was recorded at the height of their drug period. Another shining example of a good band getting weak as they leave the chemicals behind.

Blah, blah, blah - all in all this annual (2nd year they've done it) music issue has some decent reading in it. And I'd be amiss I didn't mention the visit-the-inside-of-your-fave-bands-home feature, where both Kim and Thurston and Lux and Ivy give us the guided tour and make all the collectors salivate. Plus the ish ends with a Gary Painter comic - he's still as great as in the seminal Slash days.

CONTROVERSIAL SOUL SEARCH SHIT

If Gary Tovar had been going to Federal Court in Tucson instead of Phoenix (both in Arizona) he'd be in the same prison as me right now, albeit in the detention wing awaiting sentence, not on the main line serving it. I imagine he'll end up in Nellis, where he can kick it with Jeff Drake, Nellis being a minimum facility where a lot of first-timers from California, Arizona, Nevada, are going.

My mom sent me the LA Times newspaper clipping about "Rockers Rally For Jailed Promoter Benefit" with her comment to me "Maybe you know him?" Not really, Mom, but kinda. I mean when he was doing all those crucial olympic windings I was doing time, but when I got out in '87 I got a hold of his number. I think I talked to him twice over the phone, maybe it was only once. I was trying to present myself rock-writer-around-town so I'd get comped for his shows. Tovar was pretty cool to Flipside staff overall, but I found it frustrating hanging around outside waiting to get let in. I think I might've also told him I had a little pot trip happening, hoping he'd open up and bring

me in on what I'd heard he was up to, but he more or less just said to catch him at the shows - and that proved to be impossible. I'd imagine he was pretty well rolling in '88, and ducking and dodging. Trying to insulate himself.

Now obviously some bands feel they owe Tovar, and some people have a lot of admiration for his making big gigs for hardcore a reality; and on the other hand, some people think Goldenvoice fucked the scene and that he took more than he gave. I think rock and roll is a capitalist type of thing. I got no problem with what I know of his promotions through the years, and I sure don't have any problem with someone getting involved in dope action. I've had one friend get real sarcastic about Tovar turning out to be a common O.C. type (Organized Crime, not Orange County) gangster-like it was shameful someone in the entertainment industry would scam on making money off dope instead of just spending money on it. I don't agree with that type of thinking at all.

So what is the point of bringing up this whole thing since I don't know Tovar? Mainly cuz I'm wondering if he cooperated with the authorities at all, and whether the people helping him with the benefit etc. even asked that question.

Times have changed a lot since I started coming to prison. When I was 21 and doing my first bit I got sent to the "soft tank" of western USA prisons, Pleasanton, which was co-ed then, Patty Hearst having left about a year before I got there in summer '77. As I became con-wise I realized that there were a lot of "rats" there, guys who'd gotten out of the brunt of their dope conspiracies with only a few months, or a couple years at most. But in the 70's, even most of the guys who didn't rat, who were as big as Tovar was or bigger, got at most 5 or 6 years - sometimes even on their second or third bust, if only pot was involved. Times have changed for the way, way worse. They give out life sentences for even "semi-kingpins." Even for pot. So the temptation to rat is way, way greater - and it is about the only way to get a plea bargain in the Federal Court system. State courts still make lots of deals to keep the logjam going, but the Feds are literally warehousing people - and proud of it.

So Tovar is quoted in the article as saying his lawyer told him to expect 5 to 10 years, but that he'd been facing life. No chump change, especially since there is no early parole. Currently, you must do 85 percent of your time in the Feds. It says right in the article that the prosecutors have stipulated that he gets to keep a condo in Colorado. So excuse me for being rude - and I don't want to make this a direct accusation on the basis of a newspaper article, since I don't know how inaccurate they can be - but how did Tovar get to keep a condo and get a 5 or 10 instead of life? Did he give up the connection? Did he give up a lot of people he dealt with lower on the chain? Who gave him up? And does anyone out there realize that these questions are meaningful?

Cuz it is my opinion that someone needs to be ready to do life or die resisting arrest rather than roll over on his compatriots - the old saw that if you can't do the time don't commit the crime holds true even when the ante has been upped by the hypocritical megalomaniacs who run this country.

At this point I want to back off a cunt hair and say judge not lest you get judged. Some old time hardline convicts might consider me a piece of shit for cooperating in the trial of a serial killer. It's a long story I won't go into... But I'm just saying that no rules are written in stone, but if you've got a dozen guys working together and making money, and some get life and some go home in a few years, based on who was willing to testify - well, it turns my stomach. Cuz another way of looking at it is that if everyone had held their mud and got the ridiculously long prison sentences that are normal nowadays, it might help break the back of the drug laws. Eventually the stinkin' "public" is gonna realize they don't want to foot the bill to warehouse a zillion fucking dope dealers. The Bureau of Prisons' own employee newsletter admitted that the prison and jail beds already approved for construction over the next five years will cost twice the current national debt (approximately 2 trillion bucks) to maintain and operate over their life span.

Whatever! I ain't straight out calling Tovar a rat. And even if he is, the country's prison's are filling up with people who "cooperated" but still got significant sentences themselves; but I'd just like punk rockers to not be fucking ostriches - cuz if you trip on this shit maybe if you ever get busted you'll be more mentally prepared to not turn into a spineless jellyfish, or if you get scared and quit fucking around - whatever! But don't contribute to the informer mentality that I believe is now worse in our supposed "free" country than the countries that were once famous for it, like those behind the now torn down Iron Curtain.

MISCELLANEOUS & MORE ZINE & PUBLICATION SHIT

Anyone clear-headed enough to remember the Paul Bearer interview a few issues back - he of the quintessentially cool band, The Serial Killers, and now in some Aggro-gation called 3 Foot Acid? Well, homeboy has some color flicks of his ink in the May '92 Tattoo mag (the one from the Easy Rider family of mags). So check out his skin art in there, and let me tip you that it is monthly. They've got more babes than ever, often rock 'n' roll babes. The same issue has a fine punk-looking chick out of Virginia with some wild Cyberpunk tattoos.

All know I shun politically correct like the plague,



Irls Berry - photo by Lindsay Brice

unless it's my own personal politics, which are always correct enough for me 'natch, but that don't mean I don't read those zines when they come my way. My bass player in our defunct band Waste Water even put our band in that Book Your Own Life source/contacts book that Max R/N/R/Profane Existence jointly published. He insisted on entering us as "Raw Sewage" though...humpf! So far he has gotten one letter, from an anarcho kid who wants to trade demos - not too fruitful for the poor kid, since our prison band never got the chance to record a demo in here, and we can't get tapes sent in - but the only reason I even brought this up is cuz I'm pissed about a couple things in the latest issue of Profane Existence. The main thing being in the Amsterdam Notes section where the anarchist correspondent was bragging that him and 50 other "anarchists" not only broke up a Nazi rally, but, for good measure, went and protested in front of a famous nightclub until they cancelled a booking for the touring Type O-Negative. Having a couple of interview with Type O (ex Carnivore) main man, I'd say that there is nothing connecting him to any type of organized political shit that could possibly merit organized left-wing bullshit. So I say fuck you to all anarcho-fascists.

Of course P.E. also had some femanazi rantings, their tip now being a big part of the collective (that, in itself is a fucking joke) as communism disintegrates worldwide, the dudes of P.E. decide they need a real collective. Hey, I'm not the type who is turned on by chicks who ain't turned on by me in the actual sexual setting, so, physically, they're way safe from me, but it does make me happy that dykes and man-haters in general (not that they are synonymous, mind you) can't stop me from lust after them in my heart. Cuz one of the many fetishes does include dykes and masculine chicks. I mean, I could never waste my life being the male equivalent of a fag hag and hanging around dykes just because they tweak some of my erotic knobs. So hang me cuz at their butchest they still seem fuckable to me. But it's kinda like a huge joke when this one female big wig in the P.E. politburo rags on Minneapolis male punks for calling her and her friends femanazis, wanting to know if they've ever done

the following to wimmin, and then starts her list with, "Have you ever interrupted wimmin when they talk?" Like that's some kind of a crime or something - I interrupt without gender as a consideration!

Just as bad is a type of feminism that seems to be taking root in that Olympia/DC axis that I mentioned last issue as a puzzlement to me. It appears to me some of the women in that scene are the ones becoming vocally anti-drug in their zine rants and lyrics. They don't wear X's and knock beer out of your hand, but they blame drug-users for causing their own oppression and endangering everyone else's rights by giving the police powers an excuse to crack down. Maybe

I'm mixed up, but I wish these girls would remember the witchhunt for witches where women were persecuted with jackshit for reasons. Were they the cause of their own victimization?

I believe the slogan that Mykel Board is making a bumper sticker/shirt logo out of "Drug-free America or a free America, you can't have both."

For those of you like me totally into both drugs and the facts about them, like Tim Leary says these days, "Just say know."

Speaking of which, Flashback catalogs has a great new volume out on psychedelics. Flashback catalogs are definitely for people with discretionary income, cuz if, like me, just \$5 for the catalog would be a significance, you're gonna be bumming at all the books you could collect. Flashback is for collector scum of the literary variety - but oh what literature! Everything from the notes from some of the first conferences on psychedelics taking place in the mid-50's; through sleazy paperbacks with acid days as a setting, through psychedelics as sacraments and initiation devices, through first editions of famous acid heads' books to - you name it! This is Flashback Catalog #6, the only other one that might still be in print would be #5, and it had a plethora of books on rock and related musical stuff. So, if you've got money to spend on books, or you want to peruse the catalogs so you'll know what is out there to dig for at libraries and used bookstores, then you ought to send off to Flashback. Though it is digest-sized, it is fine coffee table reading with illustrations and excerpts of some of the collectibles included.

I know I mentioned somewhere that there'd be no book shit per se this time - I cut it, saved it cuz I had so much other stuff - but I do want to thank Paul Moore for being the first to respond to my interest in Cyberpunk novels. He sent me a listing, and as I suspected I've read or know about 50 percent of the stuff, but the other half I'm anxious to check out, and am attempting to do just that from my local library. I also want to mention Paul's zine Technology Works, a zine devoted to Industrial, not just the newer facts, though those bands are often the interviewees, but the old noisy stuff, the ambient Industrial; and basically the whole ball of wax, with an acknowledgment of the linkage to Cyberpunk literature. The newest issue has interviews with Thrill Kill Kult's Groovie Mann, Meat Beat's Jack Danger, Controlled Bleeding's Lemos, and Neubauten's Mufti. Sorry I had to rush through my review of TW, Paul, but most Industrial fans ought to be sucked in by now! And thanks for the list.

Let me throw in a mention of the latest Foster Child, a zine I wrote about a couple issues ago, the one where my direct quote of their review of an Iowa Beef Experience record had one typo in it that completely altered its meaning - it was "peachy" not "preachy" - sheesh and oh well - but the issue has this mini two-page retrospective of singles literally worth killing or dying for. In two pages you find 5 of my top ten all-time bands and the virtual best of the rest as well as the whole 80's Aussie Detroit (mainly) - style 7" records. I feel like telling you that if you had just had those two pages and then located the music described to you on them, you would never need to read another zine or buy another record again. Besides which, Foster Child is continuing to grow and hone their considerable skills. Definitely check this one out, it has an interview with a local of theirs, Cloaca (guess what that means. Ha ha.) and they sound like a band to watch for too! The growth though concerns a new section on comix - hey kid, c'mere, I'll adopt ya!

And I can't stop myself from mentioning Hamish of Sausage again, cuz this time he interviewed Fugazi for his college newspaper in Canterbury - and right out of the box stumped Ian with Hamish current fave interview question, "Do you believe in God?" I'd have to say MacKaye sputtered pretty bad and ended up sounding like he didn't know what he was talking about when he balked at being called "agnostic." Ian

said they thought they had a "real defined thing." I bet he was confusing them with Atheists of the politicized variety a la Madeline Murray O'Hair. But even if Ian blundered through the interview Hamish and his helper also got to display embarrassing ignorance when they thought the Washington of Dischord and the Washington of K-In-A-Shield were the same Washington, which I suppose is kind of an honest mistake considering their considerable linking in fanzine info. Hamish, you're still a friggin' genius. Who else would call an interview "Gnosis and Uncertainty," and lead into it like the interview was a scene from Shakespeare.

I'm gonna sneak another short fanzine mention in here. I almost threw this into lastly and leastly or left it out altogether, because the editor didn't respond to my insistence that he bribe me with a photo of a chick so I'd review his stinkin' rag; but, since it is rather good, I'm just sticking it here along with the afterthoughts, second mentions, and other miscellany. The zine is Look Again, and I feel I was well within bounds of propriety to try to pry a photo out of Dan since the editor's page mentioned his photo library and a willingness to trade with other editors. Anyways, he shined me on and did not send metal wrenches for you to see, but cuz there are full-scale interviews with Type O-Negative and Exhorder, two of the more controversial bands in real metal today, and because Look Again's local fave's have names like Anal Cunt and the Meat Shits, I thought you other appreciators of grind, crust, death, etc. better check this out. Don't expect the reviewers here to understand garage punk or anything -but I fuckin' understand their music- Bolt Thrower rule! And why couldn't they see fit to provide a pic of the chick in that band?

Since this might very well be the last column I write from the Tucson area, this issue here due out after my presumed release date, I want to say again how cool Tucson is. Not only does it have one of the best bands in the world in Earl's Family Bombers, and not only does it have one of the best radio stations in America in KXCI, and not only does it have one of the best record store/mail order distribution/labels in the world in Toxic Ranch/Toxic Shock (soon to change its name to Westworld after one last slew of releases with the Toxic Shock imprint), but Tucson has one of the most adventurous clubs around, that books the whole gamut of independent and avant and punk and whatever you want to call it music. It is called the D.P.C., Downtown Performance Center, and I just recently found out that it has an in-house cafe/shop/library hangout, so I'd like to recommend that zine editors who read my column send a copy or two of their mags to this library c/o Kathy Key, who not only works this cafe, but has one of the coolest shows on the public radio station. Her show is the one where local bands and bands passing through play live in the studio -so you can use this address not only to send zines to, but, if you're in a band that is gonna be playing in Tucson, to arrange a radio appearance.

Not being a particularly community-oriented person, I must add that one thing that lends enthusiasm to my support of the scene/ community in Tucson is that it isn't dominated by people with a political axe-to-grind -not that I can tell anyhow. You don't have to be an ass-kissing, leg-hanging, just-the-right-blend-of-acceptable-styles-and-politics to play at the D.P.C.; and if you do send your mag for the hangout there, I'd bet money your gonna get more fan hate mail, no matter what its slant or contents.

I want to thank everyone in Tucson I've been in touch with throughout my stay in nearby Federal Prison; I intend to do my best to commute here from Hollywood at least semi-often. I also hope to get the bands I like from Tucson on some cool bills in L.A. -primarily the dynamic Bombers, but maybe the Fells and Grimblededge, too. So thanks again, Tucson, and watch out LA!

CREDITS/CONTACTS/ETC SHIT

First off, let me rave on about the visual delights I rounded up to accompany this spew, cuz if you don't want to read what I have to say, I can still bet that your eyes will linger on the photos and visual aids. To be specific:

The ravishing temptress giving you the eye from the porch is none other than L.A.'s Poetess-Laureate, the Gypsy Queen, the woman who most embodies all that is still potent and powerful about our fair city -Iris Berry. Last ish I told you about her verses published as Bad Blood And Bitter-sweets. Keep your eyes open for the next book, Life On The Edge In Stiletos. She'll be appearing on Disclosures, a spoken-word double disc of all Distaff writers, and don't be surprised to see her fronting a Blues band (the real Hollywood Blues, more downhome than today's yuppied-out Chicago Blues wanna-bes!) and/or singing with the reunited Lane Flames.

I've also got a photo for you of Miss Pleasant

Gehman. Coincidentally, she's in the Ringling Sisters, which Iris once participated in. This photo is an outtake from the session for the cover of Pleasant's all-to-herself spoken word lp called Ruined (it should be out on New Alliance as you read this). Pleasant might easily be dubbed The Hardest Working Woman In Show Business, because, besides the projects listed above, she has also kicked off a Country band that is quadruple-x-rated (lyrically, at least) called Honk If You're Horny; and between doing that and the belly-dancing troop, she must have made up her mind to keep both halves of Hollywood's male population hot and bothered.

Courtesy of Louise and her fanzine from down under, who I'm hoping Al will allow to do an Aussie column in Flipside, is this great picture of Box The Jesuit. They are a really twisted group, maybe not as Detroit-cum-Oz as I favor them, though Louise says they have straightened the rockism up a bit, but amazingly lyrically - and just look at this crew. The photo was shot to embellish the girls, and can you blame them! The chick with the dagger tattoo on her tit is Adrielle and the other one is Susie.

Taken straight from the Black To Comm Miriam Linna interview is this shot of her looking like it was probably taken when she was a NYC scene regular in the mid-70's.

Taken straight from our other starring zine, Black Market is the inside cover art by Richard Martinez, entitled "Sex+Betty," showing her getting felt up by a monster. Sex, monsters, music = Black Market.

In no particular order follows addresses and prices of stuff I've blabbed about!

Answer Me! is \$2 cover price. Maybe more, since \$2 is being reprinted with a more expensive cover. Call 213-462-8252 or send money to: Jim Goad, Goad To Hell Enterprises/6520 Selma Ave., Suite 1171/Hollywood, CA/90028.

Mykel Board's zine, Nothing But Record Reviews, is \$3 to: Seidboard World Enterprises/PO Box 137-N/Prince St. Station/ New York, NY/10012.

Black To Comm is \$5.50 to: Chris Stigliano/ 714 Shady Ave./Sharon, PA/16146. Back issues are available and worth it.

Black Market is \$3 to: Carl Schneider/ 405 W. Washington, #212/ San Diego, CA/92103.

Fiz is \$20 for 6 issues, payable to: Fiz/ PO Box 67E27/ Los Angeles, CA/90067.

Feminist Baseball is \$3 ppd to: Box Dog Sound/PO Box 9609/Seattle, WA 98109. Also available is a 1 hour video for \$14.95, and various other music and publications. Foreign orders are more.

VarTula is \$2 to: Bill Batchelor/ PO Box 657/ Penngrove, CA/94951. Back issues available.

Jungle ad rates go from \$250 for a full page down to \$2 for 40 words. I'm not sure what a subscription would cost. You're better off trading. Its: Jungle/ PO Box 47/ 13211 HML/ Finland. Tel + Fax # 358. 17. 166369.

Ursula + Miettinen are at Room Service. Same address as above. This is for soliciting Finnish airplay.

Look Again is \$2 to: Dan McNamara/PO Box 1090/New Hampshire/ 03051.

Technology Works is \$1.50 ppd to: Paul Moore/ PO Box 477/ Placentia, CA/ 92670-0477.

Last Word is \$1.50 ppd to: Ron Tidwell/ 4995 Alta Dr./ San Bernardino, CA/92407.

Halewagon is \$1 + 2 stamps to: Lana Rebel/ PO Box 3689, Technicolor Yawn is 2 stamps to: Vomitorium Productions/ 710 N> Main St./ La Habra, CA/ 90631. They distribute lots of other zines, too.


Flashback catalog is \$5 to: Michael Horowitz/ 906 Samuel Dr./ Petaluma, CA/ 94952.

Foster Child is \$5 for 4 issues to: Foster Child Subscriptions/ 7635 Marcy Ct./ Glen Burnie, MD/ 21060.

Metal Maniacs is \$15 for 6 issues for 1 year to: Sterling Magazines, Inc./ Metal Maniacs Dept. MM/ 35 Wilbur St./ Lynbrook, NY/ 11563.

Downtown Performance Center Loan Library. Address zines to: Kathy Key, Tapping Into Tucson, 91.3 FM KXCI/220 S. 4th Avenue/ Tucson, AZ/ 85701. This is also the address for touring bands who want to do an in-studio; or they can call her during show hours, 7 to 10 PM, Tucson time (Mountain), Thursday nights at 602-623-KXCI.

I hope I haven't left anybody or anything out. This concludes the column, since my future location is "Who Knows." I guess send stuff c/o Flipside to my attn: or hold off 'til you see a Shaneshit with a new mailing address for me. Anybody wondering why no comments on July/August Flipside -didn't have a copy by deadline. Later daze! The End.



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WAR IS MENSTRUAL ENVY

A Film by Nick Zedd

Nick Zedd, one of the major forces in New York underground cinema premiered his multi-screen opus WAR IS MENSTRUAL ENVY at the Nothing Sacred bash in North Hollywood. The film, a loosely connected series of images played out on dual screens, focuses on the collision of iconographic imagery with modern perceptions. These images, ranging from beautiful to horrific, erotic to violent, mythological to industrial, literally overwhelm the senses. Zedd, founder of the Cinema of Transgression, has a clear sense of what personal filmmaking is all about. WAR IS MENSTRUAL ENVY plays upon his own fears and dreams, dragging the viewer along into the maelstrom of creative, unconscious thought.

- Martin Banner



Nick Zedd

TWIN PEAKS: FIRE WALK WITH ME

Directed by David Lynch
A New Line Cinema Release

Like Alfred Hitchcock before him, David Lynch's name has been transformed into an adjective in the dictionary of film grammar. "Hitchcockian" meant ample thrills, nail-biting suspense, icy blondes, and the glossy Hollywood treatment. "Lynchian" has become synonymous with the weird, the incongruous, the sexually disturbing, the dark underside of American life. TWIN PEAKS: FIRE WALK WITH ME continues in that vein of American gothic-surrealism that BLUE VELVET (1986) and WILD AT HEART (1990) mined so successfully. Unlike its parent television series, however, which was leavened with healthy doses of good-natured surrealism and camp humor, FIRE WALK WITH ME takes no prisoners with a brutally compelling vision of small town Hell.

FIRE WALK WITH ME precedes the TWIN PEAKS television series by seven days. Laura Palmer (SHERYL LEE in a standout performance) is still alive and seriously troubled. Killer Bob (FRANK DA SILVA) is roaming the unconscious borderlands of Twin Peaks. Agent Cooper (KYLE MACLACHLAN) is reduced to a minor, side role while investigating the disappearance and murder of Teresa Banks, whose life and death is a mirror to that of Laura's. Donna Hayward (played by MOIRA KELLY, instead of series veteran LARA FLYNN-BOYLE) is still a trusting, naive ditz. Other series regulars are given surprisingly short shrift, reduced in importance to the story, if not forgotten altogether. Apart from Laura, herself, only her father, Leland (RAY WISE), gets to explore his character at any length. New characters in the form of two FBI agents investigating the Teresa Banks murder (played with wonderful, deadpan solemnity by CHRIS ISAAK and KIEFER SUTHERLAND) are added to the mix successfully. Only DAVID BOWIE as a time-travelling FBI agent, caught between this world and the next, seems to be a gratuitous addition to the ensemble.

Free of the restrictions of network television standards that constrained the TWIN PEAKS series, Lynch's film wallows in depravity, brutality, and the unconscious. Laura's descent into her own private hell of drugs, nymphomania, incest, murder, and madness is powerfully depicted by Lynch as a passage from the externalized world of our senses to a deeper, darker realm controlled by powerful, hallucinatory forces outside comprehension. Laura is a pawn, trapped between opposite worlds; one human reality, the other a dream state. Her inexorable drift into the netherworld lends a sense of crushing despair and darkness that informs every frame of the film.

Lynch's sense of composition empowers the film with an ethereal ambience that grows stronger with every passing shot. Nightmarish

visions of the Black Lodge (TWIN PEAKS most interesting representation of the evil of the unknown) puncture the very atmosphere of Twin Peaks and intrude on Laura's life at every point. Laura's sexual appetites are presaged by glowing, fiery, red lights. A particularly nasty sequence occurs at the RoadHouse where Laura initiates Donna into the seamier side of life in Twin Peaks. The swirling camera work heightens Donna's giddy sexual abandon; she's a good girl gone way bad. It's Laura who brings her back to earth and protects her from the darkness of the netherworld and the darkness of her own desires. Later in the film, Laura participates in a drug deal with her boyfriend Bobby (DANA ASHTON). The two teenagers, lit only by swaying flashlight, giggle and romp on a cocaine high in the darkened woods, unaware of the evil that awaits them just beyond the light's glow. They are the proverbial babes in the woods. When the anticipated deal goes sour, and Bobby kills the supplier, Laura laughs hysterically, uncontrollably. Her madness has run away with her. She can no longer discern reality from fantasy. In my opinion, it is the finest moment in any film so far this year.

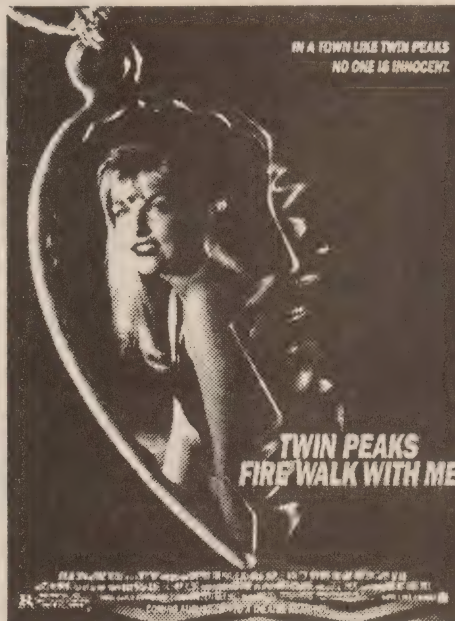
FIRE WALK WITH ME could almost be Lynch's surreal variation on Hawthorne's THE SCARLET LETTER. Hidden, familial sins bring retribution in an archetypal American town. Puritanical virtue is overwhelmed by sexual desire. A young woman pays the ultimate penalty for her carnal experiences. The underside of small town America is not a place to be trapped in. The horrors of the urban existence pale in comparison to the stronger, elemental evil that exists in the heartland; in every tree, rock, and soul. Lynch has tapped into America's very unconscious. His art takes us where we do not wish to go.

- Martin Banner

UNFORGIVEN

Produced, directed by and starring Clint Eastwood
A Time Warner Release/ Malpas Production

One of the greatest Westerns ever made, and I shit you not. As a big Eastwood fan, I'm proud to say that this is not only among his best performances EVER, but everything about this movie from start to finish is



perfect, making this his best film since "High Plains Drifter." If he doesn't get an Oscar for best actor or best director - granted that the Oscars usually don't have anything to do with quality except for the supporting categories, with exceptions like "One Flew Over The Cuckoo's Nest", "Annie Hall", "Platoon" and "The Silence of the Lambs" - then there really is no justice in the world. Gene Hackman is a mind-blowing villainous, corrupt sheriff, and Morgan Freeman is excellent as Eastwood's old partner from his outlaw days, before his late wife made him give up boozing and the criminal lifestyle. They return from their settled, domestic existences in pursuit of a \$1000 reward for killing two cowboy lowlifes who slashed a hooker (Frances Fischer, in an excellent performance) at the film's beginning. For all the violence that I have witnessed on screen and in real life, I found myself truly shocked by that scene and the Rodney King-like beating of Freeman by Hackman and his pals, among others. The message that Eastwood puts across here is that killing people is a messy, dirty, difficult, nasty thing, and the message here is strongly anti-violence. A young outlaw joins up with

them, and the "legendary" English Bob (Richard Harris) and his dime novel writer cum PR/hype artist buddy also come to Whiskey Flats in search of the guilty cowboys, who Hackman lets off with a lenient sentence. I'm not going to reveal any more of the plot, because this flick is a definite must see and ranks with such classic Westerns as "Shane", "High Noon", "One Eyed Jacks", "Ride The High Country" (of which this film is more than a little reminiscent of), "The Searchers", "The Wild Bunch" (another definite influence) and Eastwood's own aforementioned "High Plains Drifter". This more than makes up for some of his less than up to par flicks of the past few years like "Pale Rider", "The Dead Pool" and "The Rookie" - Clint is back, older, more seasoned and grizzled, the last active Western icon raising hell as only he can. A definite masterpiece in every respect. "Unforgiven" would be among the greatest films in any year of the entire history of movies, and in the lowest-common-denominator nineties just completely blows the shit out of anything around. If this doesn't move you, you must be on some extremely potent narcotics.

- Mike Snider

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2000 DS

"K-137" 7"

A five song good sounding live EP recorded in Berlin. All the songs are at least a year old and this 7" has a fold out sleeve with pictures, lyrics, and stories that relate what is going on in Germany. Exploited type punk rockers who care. -Ted
(Tribal War Records, P.O. Box 20012, Tompkins Sq Sta, NY, NY 10009)

4 NON BLONDES

cassette

At long last the recording debut from one of Frisco's greatest bands! Flipside mysteriously forwarded this to me, if there was any promo stuff it's gone so I don't have the names of the new drummer and the one male they added to the band on guitar. 4NB fans will find some fave tunes on here, like "What's Up" and "Morpine & Chocolate" and more. Clean and well mixed recording with Linda Perry's punch-in-the-face vocals very strong throughout. Eleven of 4NB's best tunes, including what should be a college radio hit this Fall, "Mr. President". Folk and rock and funk stylings abound, check this one out! - Gary Indiana
(Interscope Records, 10900 Wilshire Blvd. Ste. 1230, Los Angeles CA 90024)

AFGHAN WHIGS

"Conjure Me/My World is Empty Without You" 7"
I've never really liked this band, but surprisingly I do like this single. "Conjure Me" is DINOSAUR JR. type college rock tune that normally I'd probably hate except for the fact that it's so goddamn catchy. The SUPREMES cover on the flip is about the way I'm feeling right now. So, I think I'll break a heavy bottle bottom over my head and go face first into a tub full of water. -POOKIE
(Sub Pop)

AG'S

"Circus Berzerkus" CD

From the NOFX school of "funpunk," the AG's have latched onto a tickling, punky upbeat, FUN sound. Nothing too special here, but the lyrics ARE novel. Well done if you're into this kind of stuff, though. -Thom
(Forefront Records, P.O. Box 1964, Hoboken, NJ 07030-1308)

ALCOHOL FUNNYCAR

"Pretense/Drive By" 7"

Would rock if not for the poppy vocals. Seems too "cloned" for me to give it a thumbs up. "Drive By" especially drags. Yes, this record is from Seattle, and yes, this is a "power-trio." -Thom
(Rathouse Records, 1900 E. Denny Way, Seattle, WA 98122)

ALIEN SEX FIEND

"Open Head Surgery" cassette

Should have called it quits five years ago. -CAKE
(Anagram/World of Hurt 6 Greene Street 2nd Floor NY, NY. 10013)

ALLOY

"Eliminate" CD

Punk rock in a GREEN DAY/DESCENDENTS vein, but with a more serious outlook on life. Anger, fear and compassion boiled into one forty-two minute CD. Well recorded and constructed...watch out world! -CAKE
(Bloom Records Box 361 Boston, MA. 02101)

AMD

"The Horrors of War, and Worse!" LP

Reminds me of STORMTROOPERS OF DEATH a bit mixed with the OFFENDERS. Lyrics in Hungarian, but that's okay. Hardercore than thou as

well. -Thom

(Isten Malaca, P.F. 48, Budapest 1675, Hungary)

THE AMERICAN RUSE

"Break It Down" CD

Punk rock in the MC5/STOOGES/NEWYORK DOLLS rein. Got their name from an old MC5 song from their second album and were fed old cracky, but yet playable worn-out 33 1/3 RPM records of the bands mentioned. 23 songs (1/3 are covers) and energy all around. -CAKE

(Helter Skelter Records P. le delle Provincie, 8 - 00162 Roma, Italy)

ANIMAL NEW ONES

"Lakeside Bash" CD

Almost too metallic to me, but it's got good qualities—lyrics, riffs, great speed changes, and hooks. Borders on overkilled speed metal, but a lot of work is apparent in the production and this saves it from my toaster-oven. -Thom
(Flight 13, Schumannstr. 20, 7800 Freiburg, West Germany)

APPLEKORE

"Lost In Space" cassette

Entirely recorded live at KSPC, and that doesn't hurt them a bit. A good mix of punk styles, interesting lyrics, and some talent. These guys should go far—a hell of a lot farther than Spanky's! Definitely see 'em when they get a little closer to the civilised world. -Royce
(Sinbad Records 1504 Columbia Ave., Suite 3, Riverside, CA 92507)

ASSORTED HEAP

"Mindwaves" CD

Uninventive lackluster speedmetal with lyrics dealing with the adverse affects of technology, imprisonment, vivisection, etc. Probably winning song title of the issue, "Nice to Beat You." -POOKIE
(1MF, Dreisbachstr. 3, 5902 Netphen 2, Germany)

AUGUSTA FURNACE

"Fresh Nectar" 7" EP

A 2nd single with a catchy XTC/REM sound. "Fresh Nectar" could have been a radio hit in the early 1980's. "Liesa" is a love/lost love song with an ominous tone. Good band. -CAKE
(Ruling Factor 375 South Winooski Ave, #1 Burlington, VT. 05401)

AVERSION

"Fit To Be Tied" CD

Sure, these guys do have a little bit of a METALLICA fixation, but that doesn't take away from the fact that they can come up with some really catchy material. The playing is pretty much flawless and the delivery strong. If there's any justice, then "Don't Wait On Me" will become a hit single with any other tune good enough for a B-side. -POOKIE
(Restless)

BABES IN TOYLAND

"Fontanelle" CD

This release is fucking guaranteed a position in my top ten at the end of the year! I could never have dreamed that BIT (one of my favorite bands to begin with) would create such a masterpiece given a major recording budget. I mean, I knew it would be great, but WOW! From the opener, "Bruise Violet," a staggeringly great ballsy slugfest, this record doesn't stop choking the living shit out of the listener! The production is so superb, the songwriting so excellent, this record is about as close to perfect as they get! Not a bad song out of 15, either—they're ALL A-sides. "Pearl" and "Bluebell" are noteworthy. Also, "Gone," the closing track sent chills through my person as the irony between Kat's sweet voice and violent glass-breaking, etc. stole my breath. Amazing, amazing release! Fucking incredible! Courtney's gonna eat humble pie over this one -- ha ha! -Thom
(Reprise)

BEAT HAPPENING

"Jamboree" CD

Why is this album so fucking short? Twenty-four minutes? True, it's full of sweet, sentimental songs

such as "Bewitched" and "In Between". Take a nice nap...you'll need it. -CAKE
(Sub Pop)

BEDHEAD

"Bedside Table/Living Well" 7"

Whiny vocalist that stays in the low-end enough to sound cool. Clean guitar with lots of bass and a cymbal-smear simple beat. This thing causes an alpha state, so watch out! -Thom
(Direct Hit Records)

BEEFEATER

"Plays For Lovers & House Burning Down" CD

A reissue of their first two LPs and some other goodies. If you were into Beefeater at all, this is one way to get most of the stuff you might have missed. Virgin ears probably won't get converted, as I never found this tribal "punk" too stimulating. -Thom
(Dischord)

BELLY

"Slow Dust" EP

This is Tanya Donelly ex-Throwing Muses new band. Fantastic upbeat pop that will really catch you off guard. Early Primitives or Early Pixies is what comes to mind when I listen to this, plus she has an incredible voice. -Thrashead
(4AD Records)

BICYCLE FACE

"Trust and Obey" CD

God! From the frightening cover to the D. Boon-influenced vocals to the strange quirky arrangements (whistle, bongos, sugar shaker, ukelele, cowbell) to the satirical country appeal. An almost bastard son of the MINUTEMEN. If your taste is akin to beef jerky dipped in the pus of Sammy Hagar's swollen penis, then this is for you. -CAKE
(Moist Records P.O. Box 3597 Chapel Hill, NC. 27515)

BIG STICK

"Drag Racing Underground" CD

Finally! A compilation of one of the most underrated bands in the world. A sixty minute extravaganza that leaves ya sexually drenched. Fuck! BIG STICK are a more experimental PUSSY GALORE combining forces with the CRAMPS. Since the band consists of just John Gill (he of the insane voices) and Yanna Trance (she of the echoey voices and drums) it fits in your x-mas stocking. -CAKE
(Albertine Records P.O. Box 154 Vauxhall, NJ. 07088)

BILLY CHILDISH

"Ballad of Hollis Brown/Grizzerly Bear" 7"

The choice cut here is the B-side, an acappella masterpiece. But don't think that this means the A-side blows chunks—it's some great blues! A Bob Dylan cover, to be exact. And done well! Recorded to sound like a 78 RPM record; dig on it. -Thom
(Sub Pop)

BLACK ANGEL'S DEATH SONG

"In These Times EP" 7"

Sounding a little like Sonic Youth in places (Particularly on the dreamy "What Will It Take"), but without losing that impeccable B.A.D.S. groove, this band's moody fourth release is possibly their strongest so far. Lyrics are included on the sleeve and if the last release (as Kerrin of B.I.D. has put it) made you want to "dance and fuck at the same time", this one will compel you to dance, fuck and re-evaluate your social conscience all at once! -Bob
(Piece Of Mind)

BLACK ANGELS DEATH SONG

"In These Times" 7-inch e.p. on violet vinyl

A new real strong 7-inch by these innovative artists. The fuzzy "What Will It Take?" and the ominous frightening tone of "In These Times" are classics of the early '90's. See these guys live for a more effective analysis...-CAKE
(Piece Of Mind 2431C Main Street Santa Monica, CA. 90405)

BLISS

7"

It has something to do with Cargo records, so it can't be all that bad. Actually, it's funkish alternative type of stuff along the lines of Vexed or Victim's Family's weaker shit,

but with more of a metal influence. -Ted (Bliss, PO Box 425, Victoria Postal Station, Montreal, Quebec, Canada H3Z-2VB)

BLISTER

"Glitches" CD

Everyone in Long Beach refers to these punkers as NEUROSIS JR. Listening to this 8-song release, I can see the comparison as being quite accurate, why anyone would go to such lengths to sound like someone else is beyond me. But for a lot of people, second place is fine. -Krk (World)

BLOOD

"Christbait" CD

Deep, dark deathmetal/grind with low guttural belches and a raw driving sound. Lyrics about Christianity, monetary greed, ingrained violence, medical manipulation, environmental distress, etc. This has the right grit to scrape any fluff metallar raw. Aok. -POOKIE (1MF, Dreisbach Str.3, 5902 Netphen 2, Germany)

BLOODLIBEL

3-song cassette

Caught these guys live at Jabberjaw last month and hooked up with them to obtain this demo. Intensely heavy grunge that stands tall with the best of them. Would be tacky if not for the obvious sincerity. Instead, it rocks HARD. Definitely write them for a copy. And check them out live. AWESOM Cindy Bortmann photo on the sleeve—I truly admire her BRILLIANT photography... -Thom (c/o RAVE Booking, P.O. Bix 410209, San Francisco, CA 94141 415/282-6455)

BLOODHOUND GANG

"Locked Out" ?

The CHEERS theme? God, people are bored. Don't waste my time. I could be washing my hair. -Krk (Noff Records)

BLUE-GREEN GODS

"Takin' the Back Stairs" 7" EP

One of the most proficient and unknown great rock bands of the 1990's. This is like their 3rd single this year. Kicks my ass. "Lois Wrote About the Farm" is like the SLITS on amphetamines. -CAKE (Jettison P.O. Box 2873 Durham, NC. 27715)

BOLLWEEVILS

"Lost and Found/About You" 7"

Snappy, poppy punk. Tightly wound, crisp and cooms with a neat-o booklet with a comic about vomiting techniques, a word-search puzzle and cool pix. I loved the tape a few issues back, and am glad to see vinyl from these guys. Check this out. -Thom (Go Deaf Records, 2327 75th Court, Elmwood Park, IL 60635)

BOMBS FOR WHITEY

cassette

Geez I can hear two or three old punk songs in the first tune. The 70's live on this. Decent rock at a Sex Pistols tempo. -Gary Indiana (PO Box 720361, San Jose CA 95172)

BONE CLUB

"Hubris/Slippin'" 7"

Every time I write something about this band, they write me and correct me. The funny thing is when they were in town, I didn't get a phone call. I show up to the Al's Bar gig and no Bone Club in sight. And I thought I was a flake. On this 7", which might be the best thing they've done, Bone Club sound more "Seattle" than ever and if they deny it this time, I swear I'll never write about these guys again. IAN ASTBUSY [sic] singing for Soundgarden. Don't deny it. Don't worry, you'll get signed and all of these stupid fanzine comments will be piss in

the wind. -Krk

(Nervous Bastard Records)

BROTHER BUZZ

"Dynamite" 7" EP

Comin' at ya without any 3-D effects, but with a bottle of Jeigermeister. Remember, Thrashhead? A really, really good and eye-catching record. They are the 1990's equivalent of the future Seattle sound. -CAKE (Empty Records P.O. Box 12034 Seattle, WA. 98102)

BUFFALO TOM

"Taillights Fade" 10"

Apparently a limited version, but generally available on CD otherwise, my love of 10" vinyl made me happy to get this. "Taillights Fade" is from the album, but also included are three live tracks; "Birdbrain", "Larry", and "Skeleton Key" recorded in London, and they sound good enough to make this worth getting. It just irks me a bit when you can only get things by an American band on import! -Royce (Situation Two/Beggars Banquet)

BUM

"Promise is a Promise" 7"

Melodic, loud and catchy second-rate Green Day sort of stuff with louder guitars and a weaker singer. -Ted (Lance Rock Records, 3200 Island Highway, Country Club Mall, Nanaimo, B.C. Canada V9T 1W1)

BUZZ

7"

Figures the only way I would ever get a Magnatone record is by accident. Ok Todd, I'm a flake too but if you can't kick down one itsy-bitsy-teeny-weeny little 10 inch record... don't ask for any more video footage! And I never got to see my footage on your show. And you have my 8mm tape. And as Dan just mentioned I want a CD too! Can you send two? Dan wants to hear it as well. Anyway... Buzz are actually good and surpass all expectations I had after seeing them once, a long time ago. Buzz have done their homework; 4 songs that borderline between Pop and lethargic rock. Humming harmonies slither in slow motion as some almost great vocals carry you through. Good Effort. -Krk (Magnatone)

BUZZMUSCLE

"Assembler/33" 7" picture-disc

The most amazing packaging I have seen in years! The sleeve looks like an Oscar-Meyer bacon package, the band logo rips off the OM logo, and the record is a slab of raw bacon picture disk! Wow! Musically, though, kind of weak— just typical heavy Chicago-style grunge. Not too bad, though. What a collector's item though! -Thom (Jake Records, 2953 S. Emerald, Chicago, IL 60616 312/808-1675)

THE CAKE KITCHEN

"World Of Sand" CD

A BOOMTOWN RATS-soundalike band with an obscure grunge-feedback factor intact. Interestingly enough, THE CAKE KITCHEN (who's not related to me) also remind me of the softer elements of the LEGENDARY PINK DOTs meets the PSYCHEDELIC FURS with shades of acoustically NICK DRAKE ("World of Sand"). Nice. -CAKE (Homestead Records P.O. Box 800 Rockville Centre, NY. 11571-0800)

CAPITALIST CASUALTIES

"Disassembly Line" LP

Fucking killer follow up to last years searing EP. 21 songs of pure madness to shake your brain to awareness and beyond. Great lyrics of course, my favorite tracks here are We The People, Atomic Enemy Commission, Decay-

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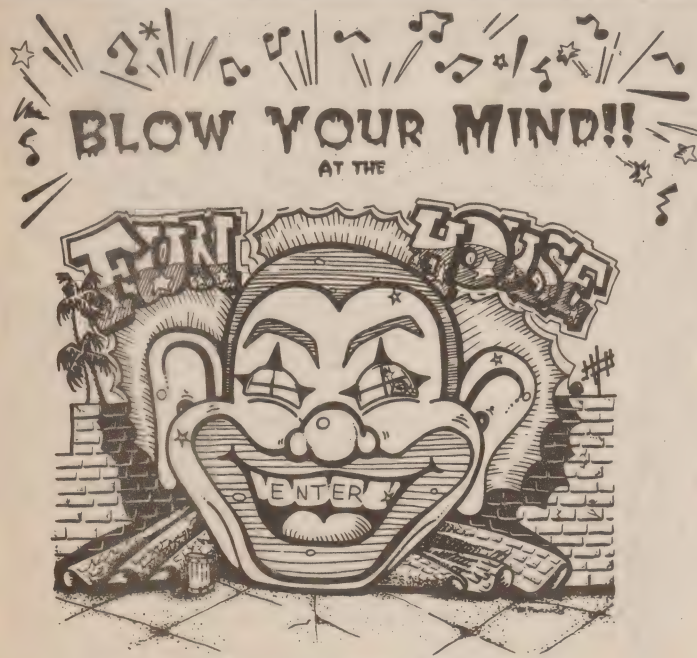


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ing, and Incorrect which takes a killer pot shot at the PC people and tells them to all go to hell. Great release all around. Pick this baby up. - Thrashhead

(Slap a Ham Records, P.O. Box 420843, San Francisco, CA, 94142)

CARCASS

"Tools of the Trade" CD

Fairly hot on the Achilles tendon of their last release, a four song EP by the Forensic Three. All songs slice and grind in the usual CARCASS fashion except for "Incarnate Solvent Abuse" which has a great spinal column catching riff akin to possibly more recent SLAYER. Good job; but next time more similar hooks! - POOKIE

(Earache/Relativity)

CASPAR MASSAKER

BROTZMANN

"Der Abend Der Schwarzen Folklore" CD

An industrial surreal-distructo tour de force of unmitigated proportions. Four tracks of supposed folktales supplanted with noisy tablets of rickety-tickety walloping horseback engines. A feast for the fucking ears of DEFLEPPARD listeners. Achtung baby, indeed! - CAKE (Our Choice/Rough Trade GMBH Eickeler STR.25, 4690 Herne 2 Germany)

CAT-O-NINE TAILS

"Survive" CD

BAD RELIGION/DAG NASTY/DOWN BY LAW soundalikes with quite a grip on good punk rock riffs...but how many bands does it take before originality becomes a reality, Huh? - CAKE

(Snoop Records Wilhelm-Kunz-Ring 75-03320 Seizgitter 1)

CAVEMAN SHOESTORE

"An Angel Flew By" 7" on blue vinyl

I love music. I especially love weird, strange bands with no guitars. Ex-TONE DOGS Fred plays the bass the way Fripp plays guitar. Real innovative and bizarre. - CAKE (T/K Productions)

CHAIN LINK FENCE

3-song 7"

"John Wesley Hardin" is slow, yes. Draggy, yes. Well-written, yes. Nice kick-back track... "C.L.F." is a "rockier" cut that is missing any notable, memorable qualities. No hooks, etc. It's hard to remember how the song goes even after listening to it three times back to back (which I did as an experiment). "Scatting" has some metal influences on the structure but is not a bad song anyway. Vocals are noteworthy—drony baritone with chanty choruses ala MISFITS on barbituates. Recorded live, and pretty good quality, but I dunno, you know? - Thom

(Direct Hit Records, 3609 Parry Avenue, Dallas, TX 75226)

CHAMELEONS

"Live in Toronto" CD

Another posthumous Chameleons release, capturing the Manchester boys live in 1987. A good mix of material from their three LPs, and it shows how powerful they were live, from the moving opener "Swamp Thing" to the end of the 13 tracks. Great sound quality, too. If \$20 per CD is a little steep for you, look for the set that contains both this and "Here Today" for about \$32 (still steep), look for the vinyl versions, or do what I did and borrow a friends, because you don't want to miss out on this newly released material by a very overlooked, underrated band. - Royce (Imaginary Records)

CHAMELEONS

"Here Today...Gone Tomorrow" CD

Five years after the Chameleons split, and within about a years time, the world is hit with

loads of unreleased goodies. This one is comprised of two radio sessions, one from 1982, the other from 1985, and some unreleased versions of some Chameleons standards, all high quality recordings. A boon for the Chameleons fan. - Royce

(Imaginary Records 40A Long Street, Middleton, Manchester M24 3UQ, UK)

CHELSEA

"Live at the Music Machine '78" CD

Probably my first or second favorite of the first wave of '76 punk bands. CHELSEA mixed great rock/pop sensibilities with the emerging raw punk sound of the times. The sound quality is decent and though my pick of songs (or shows, they should have gotten one from '79 or '80) would have been different, this is still a really good catch. - POOKIE (Released Emotions P.O. Box 132, Acton London. W3 8XQ England)

CHRISTIAN DEATH

"The Iron Mask" CD

All remakes of previously released songs except for "Skeleton Kiss" and a really good live cover of GARY NUMAN's "Down in the Park." None of these are what I'd call radical reworkings for the most part but I do like the doomy metalish guitar touches EVA (ex-SUPER HEROINES) puts to them and her unfortunately too infrequent back-up vocals. Good, but could have been better (though I'd pick it up for the Gary Numan cover alone). -Pookie (Cleopatra Records, 8726 Sepulveda, Suite D-82, Los Angeles, CA 90045)

CIRCUS LUPUS

"Super Genius" CD

Lyrical buried in meaningless drivel. Musically simple, indistinct. Standard mid-tempo "punk"—and WHAT does THAT mean anymore? Just another head of cattle on a range in Wyoming... With lyrics like "There are forces which dissipate the allure of the enigmatic..." I wonder when the batteries are going to run out on their Franklntm Electronic Thesaurus? Better yet, sell it and buy a dictionary. - Thom (Dischord)

THE CLOUDS

"Bingo Club's Millenium Ball" CD

"Dude Electric Cell" (two versions are included here) is a homage to the late great CHAMELEONS (I mean, it's an exact duplicate of them). Otherwise, it's a cliché. - CAKE (Wobble Records Ltd. P.O. Box 170 Stockport Cheshire SK7 9DS)

CODEINE

"Realize/Broken-Hearted Wine" 7"

Side A is a slow, exceedingly sad downbeat number that definitely sets a mood and gives credence to their namesake. The B-side is also bummed out though not as great, maybe a little too cute or folksy. Singles Club for July '92, keep an eye peeled for a full-lengther sometime before winter. -Pookie (Sub Pop)

CODEINE

"Realize" 7" on clear vinyl

A band so full of lithium that there's no turning back...Just imagine MY BLOODY VALENTINE without the massive distortion and feedback and without the drenched sex effect...and with NICK DRAKE on lead vocals. Cry as you've never cried before. - CAKE (Sub Pop)

CREAMING JESUS

"Guilt by Association" LP

What the fuck? I've thought I'd heard angry, explosive stuff before, but this is over the edge! So soft at times it almost drags, and then the guitars are cranked and the vocalist tears you a new asshole. Not only that, this is a great LISTEN. Parts of it rock like a mother-fucker.

Awsome production, too. Wow. -Thom
(Jungle Records, c/o P.O. Box 22, Wallington,
Surrey, SM6 8UN)

CROSSED WIRE

"Caught in the Current" CD
More of that LONG RYDERS/GEORGIA SAT-
ELLITES stuff. Enough. - CAKE
(March Records P.O. Box 578396 Chicago,
IL. 60657-8396)

CROWSDELL

"Lickity Split" 7" EP
This sounds like BABES INTOYLAND, but so
what? "Pick" is an incredible song, sure to be
a college radio hit. Just you wait. - CAKE
(Jettison P.O. Box 2873 Durham, NC. 27715)

CUD

"Asquarius" CD
Cud's third album and their first for A&M. Along
with the move up from Imaginary, they moved
up in production, too. This is good and bad,
because part of Cud's charm in my opinion
was the sloppy sound. But the songwriting's
very solid, it still sounds like Cud, and it's been
released domestically! What more could you
ask for? -Royce (A&M)

CUM DUMPTER

"Purple Skirt Gang/Mind Destruct Device" 7"
This band is trying so hard to be "the heaviest
band in the world" that they lose themselves in
noise—at least that's what I thought first
listen. Second+ times, I discovered that this
satisfies a long-neglected craving for over-
the-edge PUNK. WAY over the edge punk. -
Thom
(Smelly Records, P.O. Box 77572, San Fran-
cisco, CA 44107)

CURRER BELL

"Entropy King" 7-inch on clear vinyl
The second single by this now-relocated-to-
Chicago band. "Entropy King" is a more
acoustic number (Hey! You can hear the melo-
dies!) and showcases Pickles' great voice.
Yowsa! "Perrin", the final cut, is a distorto-
tour-de-force recorded on a primitive four track.
Punk. - CAKE
(Faye P.O. Box 7332 Columbia, MO. 65205)

CYCOMOTO GOAT

"De.Es.El" CD
A "Bleach"-era NIRVANA clone band (listen to
the riff from "Serenading Her Soul"). Thrown
together are elements of "Graffiti" era ZEP-
PELIN and other '70's monsters. Masters of
Reality, indeed. My future brother-in-law will
love this! not bad, but it's a cliché! - CAKE
(De.Es.El Records P.O. Box 140 Midtown
Station NY, NY. 10018-0140)

DAISY

"I Love the Smell of Flowers/All I Ever Do" 7"
I don't hear much coming out of Athens, GA
anymore—stop! What's this? Whiney harmo-
nized REM-styled bad pop? Oh, no wonder.
Hey has anybody noticed how OLD the B-52's
look lately or is it just me? -Thom
(Planned Obsolescence, 495 Satula Avenue,
Athens, GA 20601)

DAISY CHAINSAW

"Love Sick Pleasure" CD
A small compilation of the English band's first
couple of singles, "Love Your Money" and
"Pink Flower". These guys sound like a '90's
version of X-RAY SPEX and Yoko Ono's
spacey experimentations (ala "Fly"). Can't
wait for a live performance. "Room Eleven" is
an insane epic that sounds like Yoko fronting
a supergroup of GUNS N ROSES and BIG
BLACK. - CAKE (A&M Records)

DARE TO DEFY

"Tales From the Drunkside" 7"
Thick n chunky east coast metallic HC with a

definite mean streak. The definite purchasing
point is PAUL BEARER from the fabulous
SHEER TERROR does vocal duties on one
track and JERRY A from POISON IDEA belts
it out on a great cover of one of my fav Y.D.I.
songs, "Get Out," a tune to leave your brains
on the wall to. -Pookie
(Too Damn Hype, 110 Beverly Drive, Kennett
Square, PA 19348)

DATE BAIT

"Dragster Ghoststrip Hollow" 7"
Side A is a fast garage song with stupid lyrics.
The B-side sounds just like that song that Kelly
Bundy was dancing to in that episode of
Married with Children where she wore the red
dress and danced with the janitor for the
school play. OK, but there's a ton of other shit
in this genre that I'd rather listen to. -Ted
(Date Bait, 2101 Hildarose Drive #203, Silver
Spring, MD 20902)

DEFLOWERS

7"
Lively, competent, Sub Pop-ish Walkabouts
opening band singing "Hey alright, we're gonna
be okay!" Yeah, right. -Beri
(Stand Like Cleopatra Records, POB 8329
16th N.W., Seattle, WA 98117)

THE DENTISTS

"Dressed" CD
A respectable compilation of this English cult
band's early stuff ('85 to '91) with innovative
uses of instrumentation, snippets of backward
messages and other little tidbits to leave you
wondering... - CAKE
(Homestead Records)

DEUCES WILD

"Cadillac Rust" 7"
Listening to the opening cut, "Completely
Sweet" you can just smell where the ones
coming from. After the STRAY CATS, I see no
room for contemporary rock-n-roll. -Krk
(Raucous Records, UK)

DEVIL DOGS

"Get in Line/Hellraiser" 7"
What a cool record! What a cool band! I've
been following the DDs for awhile now, and I
can't wait to see them live next month at Raji's!
If they come to your town—GO SEE 'EM! Buy
this record in the meantime. Rock. Just plain
'ol fuckin' ROCK. And that's all it needs to be.
Will kick your ass! -Thom
(Sympathy)

DICK TIT

"Fonzie Loves Chachi" EP
These guys are hella fun live, a endless rock
parody with that madman Cake just haming it
up and guitarist Alex just blowing our ears out.
This record is well recorded and probably
doesn't come off as tongue-in-cheek, but it
rocks pretty solid as these guys tear up these
4 tunes. -Al
(Piece of Mind 2431 Main St., Santa Monica
CA 90405)

DIM STARS

"Dim Stars" CD
Hot off the heels of 1990's triple seven-inch
comes a full-length album with snergy, energy
and a little bit of madness from the mind of
Richard Hell. This is great because it sounds
like "one take" per track songs. Good things
lyrics are included because it's hard to make
out the slurry vocals. Buy this and SONIC
YOUTH's new one and you've got the equiva-
lent of the GUNS N ROSES/SPRINGSTEEN
anal popsicles. - CAKE
(Caroline)

DIRTY LOVERS

"Teenage Love Bomb/All I Want" 7"
Recorded in late '89. Sounds a LOT like the
POPPIN' MOMMAS. Pretty cool, but both



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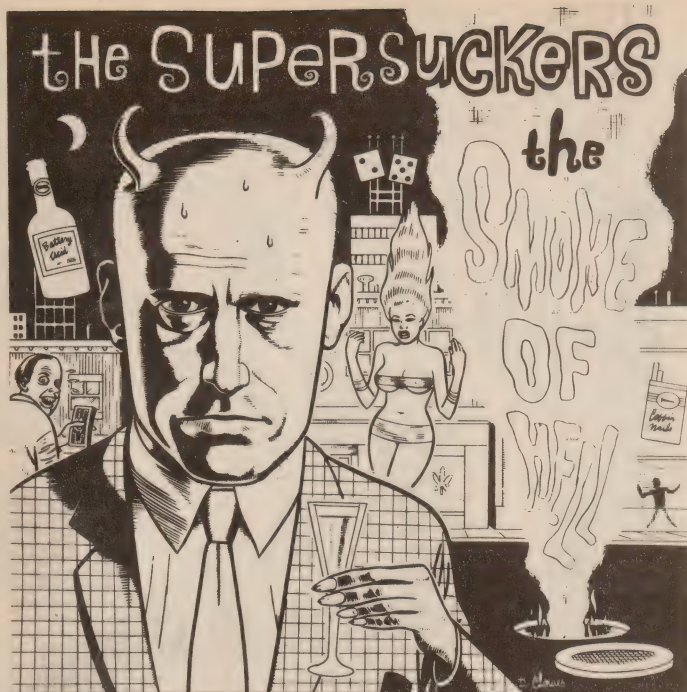
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songs sound pretty much the same. Distorted, poor production... I just don't know. It's a toss-up. Depends on what kind of mood I'm in. - Thom
(In The Red, P.O. Box 49593, Los Angeles, CA 90049)

DOG

"My Crushing Vice" 7"

DOG sound like a less restrained FLUID meets early PIL without the sex appeal. Great guitar work and noisy noise-grunge. - CAKE
(Casting Couch Records, no address)

DOG FACED HERMANS

"Mental Blocks For All Ages" CD

Some VERY STRANGE sound here. The lyrics to the opening song, "Punjabi Monster Beat," are: "This sound has no waves, This sound has no waves, It moves, cuts swathes through fog and other grey things." — sung by a female lead vocalist with some far-eastern influences, tribal beats, and other instruments such as cowbells, tubas, trumpettes and fog-horns (!) tied together with conventional bass and drums. Very unique stuff. -Thom
(Project A-Bomb Records, 2541 Nicollet Avenue S., Minneapolis, MN 55404)

DOG FACED HERMANS

"Mental Blocks For All Ages" CD

The caterwauling beauty of the Dog Faced Hermans is not only unmatched but it grows darer, deeper and stronger with every release. Simply breathtaking. What was once an insider's cherished band will hopefully spring the ear of the masses with this domestic release. 10 songs that range from smashing, collapsing monsters to more timid, less obvious, but just as moving songs (like "Bhopal") the Ex influence has grown and the Dog Faced Hermans are on interesting path. I can't wait to see this band. -Krk
(Project A-Bomb)

DOG POUND

"Counter Clockwise" 7"

Pop-punk three-piece that does not bad but too typical songs to the boy-girl theme. You've heard it before, just mix in some Ramones, Descendents, etc., etc., and there you have it. If the lyrics didn't use every cliché it would've been better. -Royce
(Pelican Records 25 Crescent Ave. Totowa, NJ 07512)

DOG-SWING

"E.P." 12"

What can I say? I've heard this before dozens of times. A punk rock band recorded on lo-fi equipment. Not bad, but not exciting. - CAKE
(Uprising Records P.O. Box 4412 Ann Arbor, MI 48106-4412)

DOUBT

"Benefit" CD

Real "tough-lookin'" guys who started a metallish-punk band and who are as laughingly bad as jock rock bands in L.A. are. Later... - CAKE
(Progress Red Labels)

DREAD

10"

Punk that sounds like it is being played purposely slower than natural. It just plain feels held back—so I switched the turntable to 45 RPM and rocked out. "Uprising" is a killer track, too. -Thom
(The Dread, P.O. Box 6545, Concord, CA 94524)

DROP ACID

"46th and Teeth E.P." cassette

It started off kinda promising, but soon strayed into a sound a little too familiar, as in LA style rock. They don't exactly live up to their name, I was expecting a Sonic Youth or Butthole

Surfers type band, but I was not so lucky. Not terrible, but the world could do without it. - Royce
(Headhunter/Cargo)

DRUMMING ON GLASS

"Here Comes Geezer" CD

Haven't you heard this before? TEARDROP EXPLODES! meets latter day VELVET UNDERGROUND. Yawn. - CAKE
(Aurora Records 1522 North Oakley Suite 2 Chicago, IL 60622)

DRUNKS WITH GUNS

"Superstar" 7" clear vinyl

A limited edition of 1,000 (with 100 on clear vinyl) with a free Jesus patch. Comes with the usual high quality, lo-fi surprises. Don't even try ordering this because it's probably long gone. This is basically two covers from the Jesus Christ Superstar soundtrack. - CAKE
(Bag of Hammers Records P.O. Box 928 Seattle, WA 98111)

DUMPSTER JUICE

"End of Ages" 7" EP on green vinyl

Grunge with a HENRY ROLLINS/MIKE PATTON vocal attack. Limited to 1000 and well worth searching for. Check out the eerie cover. - CAKE
(Spanish Fly 2541 Nicollet Ave South Mn, MN 55404)

EIGHT BALL

"Angry" EP

Some really jumpy punk and hardcore here with a lot of spirit and catchiness to keep you listening. I totally dug the lyrics to the song Scene Report because it took a swipe at the fact the punk is getting big again and how stupid it actually looks and they name names. Keep it up guys. -Thrashead
(Eight Ball, 150 Black Walnut Dr., Etters, PA, 17319)

THE ELLEN JAMES SOCIETY

"The Survivors Parade" CD

Remember the MOTELS? Well, the E.J.S. is mucho better than that band, but Chris' vocals do remind me of Miss Davies'. An album full of pain and loves lost. Don't regret a thing until it disappears. - CAKE
(Sky Records 6400 Atlantic Blvd Suite 220 Norcross, GA 30071)

ENORMOUS RICHARD

"Answers All Your Questions" CD

Add these guys to the list of quirky, nerdy eccentrics in the THEY MIGHT BE GIANTS/ KING MISSILE school of songwriting. Cute, real cute, Jonathon! "Afracts" is a cool cut as is "Ernie's Stuck in the Lights"... - CAKE
(Enormous Richard 2115 Marconi Street Lou, MO 65110-3107)

ENTOMBED

"Stranger Aeons" CD

Heavy grinding deathmetal with angry gruff vocals sometimes interplayed with more shouted vocals and good, rough chunky production that powers their leap that far clears most of the pack. Title track taken from their previously released "Clandestine" CD, the remaining two, I believe, to be brand-spanking new. -POOKIE
(Earache/Relativity)

ERECTUS MONOTONE

"Erector Set" CD

Warpspeed thoughtstreams with barebones clinkety unaffected guitars for the first few tunes. "Vector & Phase" is a really clever song about electric line towers "like a battalion of Japanese monsters". "Fragment" mellows into a moody bird dream, plus a quirky instrumental towards the end and a killer cover of Blondie's "Eat to the Beat". Incredibly creative lyrics & music throughout. Very very good

Rave debut for this N. Carolina 3guys&agirl combo. - Gary Indiana (Rave Records, PO Box 41029, San Francisco CA 94141)

ERECTUS MONOTONE

"Erector Set" CD

An eighteen minute punk/jazz quickie with a photograph of (well, it looks like him) Spanky of Our Gang on the cover. My only gripe is that this could have been longer. - CAKE (Rave Records P.O. Box 41029 S.F., CA. 94141-0209)

THE EX

"Joggers and Smoggers" Dbl CD

An exquisite collection of innovative noise and lyrics. This is the type of record that you'll put on five years from now and go "Fuck! This is rad!" Sorry! Includes members of DOG-FACED HERMANS, SONIC YOUTH and more guest "stars" than you can shake a fist at. Love the bagpipes. - CAKE (Cargo/Fist Puppet)

THE EX

6.6 12"

Comes with a seven-inch sleeve, a sticker and four leaflets. The last of the series from THE EX, probably the most important anarchist band in the world. Unleashed is a pseudo-techno masterpiece (almost raplike) "Euroconfusion". Totalfuckinggenius! - CAKE (Rabur Mail Order P.O. Box 14767, 1001 LG Amsterdam, Holland)

FACEPULLER

"Cranial Expansion Device" CD

If MINISTRY and JESUS LIZARD combined forces to create an even more distorted version of their bands...with shit in their mouths and cheerys in their ears... "BX2" is the leading indicator of their pain... - CAKE (Temple North 1552 Kilmer Road North Vancouver, BC Canada V7K 1R4)

FAITH NO MORE

"Angel Dust" CD

Ok, so I've always been pretty big on this band. Has that opinion changed any; fuck no! These guys are so good at mixing post punk, metal, rock and funk, etc. and actually coming up with something very original plus incredibly memorable. Since their last release they've actually gotten a lot better and spiced up the variation between both different songs and in the songs themselves. (How many bands could make that claim?) Ace musicianship and production. Easily in the running for the year's best! -Pookie (Slash/Warner Brothers)

FASTBACKS

"The Question Is No" CD

The second compilation to come out from this wondrous band that is over twelve years old. Fourteen pop masterpieces 1980-1992 and counting. Hopefully, this worthy BUZZCOCKS-inspired band will continue putting out more...or else wait another twelve or so years for their next two compilations. - CAKE (Sub Pop)

FINGER

"Finger" CD

Harmony driven punk rock croonings. There's really a lot of this stuff going about these days but Finger are pretty good at it, even though I can't help imagining what they would sound like if they really went off. Maybe they do that live? - Al

(Skydial POB 666, Middlesex NJ 08846)

FINGERJAYS

"I Lied/Thru with you" 7"

This is one environmentally sound band. In other words, every note they play sounds recycled. As I listened to this I picked out individual parts and riffs and pinpointed where

I'd heard them before. Not exactly inspiring. - Royce

(P.O.Box 806012, Chicago, IL 60680-4121)

FLEISCH LEGO

"Toten und Essen" LP

Weird choppy punk rock with kind of a echoey sound to it. They have some interesting twists and turns and some very catchy melodies besides. Fun. -Thrashead (Teenage Rebel Records, Gerresheimer Str. 16, 4000 Dusseldorf 1, Germany)

FLIPPER

"Generic" CD

This, my friends, is the largest tax write-off in the history of the music business. -Krk (Def American)

FLUF

"Garbage Truck" 7"

When I first saw this I thought "What a cool cover!" (A garbage truck with surfboards etc.) and then found out it was another O project. When I accidentally played "Barl" it at 33 I found out it was really Nirvana, at 45 it's more like everybody else trying to be grunge but playing too fast. And the other side "Time Over" is a speedy rock rave-up, that chugs away with some cool effected guitar works in the middle - something I'd like to hear more of. Really, this is pretty cool, the best thing I think O has done yet. -Al

(Sympathy For The Record Industry)

FM EINHEIT

"Stein" CD

German industrial wonders from this band. Nice female vocals with great sparse insane noise droolings. Diamanda Galas has a guest vocal on "Hymne (Witch Burn)" and Blixa Bargeld of E.N. fame on "Homeless". ZEPPELIN cymbal samples on "Mogadisch" are awesome. Hey, Al...lissen ta this! - CAKE (Rough Trade Records GMBH Eickeler STR. 25 4690 Herne 2 Germany)

FOETUS

"In Excelsis Corruptus" Dbl CD

A double CD of greatest hits performed live in 1990. The most essential collection released by an artist this summer. "Free James Brown" and a cover of the ALEX HARVEY BAND's "Faith Healer" is included. The sound could've been clearer, though. -CAKE (Big Cat Radio City Station P.O. Box 855 NY, NY. 101021-0855)

FRIDGE

"Green Room/Fridge" 7"

I can't decide if I really like this or really hate it. Singer has a voice that reminds me of all those college punk rock bands I heard years ago. Not bad, but nothing I'd kill for either. -Ted (Two Headed Records, PO Box 7504, St Kilda Rd, Melbourne, Australia, 3004)

FU MANCHU

"Pick-up Summer" 7"

Probably the best band to come out of this area in a long ass time. Fu Manchu sound quite a bit more "pop" driven this time around, especially on "Pick-up Summer" a heavy, thrusting rocker which could be tagged grunge. "Vankhana" has a lower, more dense approach. But it is just as catchy. These guys also have a 7" EP on Germany's ZUMA Records which consists of two old songs re-recorded and a new hit "Pinbuster." Fu Manchu's lethargic, crawl rock really comes across good on these songs. I'm actually curious to see what these guys come up with next cuz so far all 3 releases (yes, there is another 7" on SLAP A HAM), have been really good. -Krk (Elastic, P.O. Box 17598, Anaheim, CA 92817)

FUCKBOYZ

"Sinnin' Like Mad" 7", & democassette

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Another band that got put into a pile and lost! I cleaned out my garage and found it! I don't think I ever reviewed this stuff! It may be ancient! What the fuck! The single has five fast, crude and ugly tunes from these Florida transplants. They're kinda exotic species like walking catfish or giant cockroaches, y'know? The cassette sounds better and the tunes are more interesting. Wonder what they sound like now? (Don't send me what!) - Gary I.
(Razor Records/Bryan Smith, PO Box 865, San Francisco, CA 94101)

FUCKERS

"Block Party/A Goddamn Anthem About MAN..." 7"

Could this be the DWARVES side-project? Sure as fuck sounds like it! And you should know what I think of the DWARVES: buy this!! -Thom
(Sub Pop)

FURTHER

"Filling Station" 7-inch
The Sub Pop influence (with a bit of '70's rock) has reached some L.A. ears. Along with a distinctive J. Mascis vocal-growl on the B-side. This band is sure to integrate this area soon... -CAKE
(Bong Load Records P.O. Box 931-538 Hollywood, CA. 90093)

F.Y.P.

"Finish Your Popcorn" LP
Three-piece hardcore that is amazingly well-done. Excellent structures, lyrics, artwork (incl. cool lyric booklet), and production. Lots of speed changes and hooks to reel you in. -Thom
(Recess P.O. Box 1112, Torrance, CA 90505)

G-WHIZ

"Eat at Ed's" LP on multi-colored vinyl
Punk rock in the JAWBREAKER/ALL school of musicianship. It's a little cliché, though. -CAKE
(Zeno Records P.O. Box 3081 Tempe, AZ. 85280-3081)

GARLIC FROG DIET

"Smells Like Yeti!" CD
Pretty straightforward cliché punk rock. Think SOCIAL DISTORTION and BAD RELIGION. Thanks. -CAKE
(Rotation Sound 18, Rue Nicola 69008 Lyon, France)

GERMBOX

"Creamy Loop" EP
This is a lot rawer than their last 7". Still sounds like a slightly more jazzier version of Jesus Lizard to me. The song Godtrot is a real skull crusher. -Thrashead
(Caulfield Records, 5701 Randolph, Lincoln, NE., 68510)

GERMS

"What We Do Is Bootleg" LP
An almost hour long document of how the GERMS were like live in both 1979 and 1980. (Side one is the infamous Masque x-mas show and side two consists of a Hong Kong Cafe show along with two studio cuts - "No God" and "Lion's Share".) An obvious bootleg with semi-good sound, but great packaging. Search high and low for this one, fans! -CAKE
(No label or address)

THE GEROGERIGEGERE

"More Shit" 7-inch 11-song e.p.
Just a sample of an underrated Japanese hard-core noise band. Forget the BOREDOMS (tell me, do you even remember them?) this is intense shit times 50 1/2. If you're into this totally misunderstood and underrated field of punk, send away to... -CAKE
(Baby Huey 9028 East Rancho Real Temple City, CA. 91780)

THE GEROGERIGEGERE

"More Shit" EP
Total Japanese noisecore, reminds me a lot of early Seven Minutes of Nausea. Sickness I like. -Thrashead
(Baby Huey Records, 9028 E. Rancho Real, Temple City, CA. 91780)

GERRYMANDER BOB

"Ooph" 7" on green vinyl
SMOKEY ROBINSON will surely stay away from such a bloody display of used condoms. This band, with some DINOSAUR JR. influence, is there to keep LIONEL RITCHIE protected from his wife. Poor little dragon. -CAKE
(Well Primed Records P.O. Box 351 New Brunswick, NJ. 08903)

GLORY JOURNAL

"Shakespeare Before Leaving" CD
Alright, ok, a bunch of religious fanatics start a fucking band and...try to sound like early REM. Wrong answer! -CAKE
(Brick Row Music Group P.O. Box 4110 Morgantown, WV. 26505)

GLUETONES

"E.P." CD
Surf rock meets early acoustic T-REX for a nice melodic effect. (Mr. Roper's coffee break turned into an orgy fest). How many bands sound like this? -CAKE
(Gluetones C/O Paul Hogan P.O. Box 431 Main Station Dartmouth, N.S. B2Y 3Y5 Canada)

GOD IS MY CO-PILOT

"On A Wing and a Prayer" 5-song 7"
Jennifer was going to review this thing but never got around to it. Pity, 'cause I think that she was going to rave on it but I think it's kinda stupid. Sounds like BRATMOBILE on crystal or something. Fronted by a female vocalist that sings with a snotty accent. But you know what? Stupid stuff can be cool when you're in the right mood. I think I'll go listen to it again. -Thom
(Funky Mushroom Records, P.O. Box 100270, Brooklyn, NY 11210)

THE GORIES

"Outta Here" LP
Low-fi ultra-mid-60's madness from this Detroit trio whose songs are short strips of often stolen VELVET UNDERGROUND songs with a psychedelic bent to it. "He's Doin' It" and "I Got My Eyes For You" are the masterpieces that got away from the MUSIC MACHINE. -CAKE
(Crypt GMBH Hopfenstrasse 32, 2000 Hamburg 36 West Germany)

GRIT

7-song cassette
A New York band that recorded these tracks after being together about six months. Gritty punk with excellent guitar work and great hooks and feel. Available for \$2.50 ppd and very much worth it! -Thom
(Grit c/o J. 441 E. 9th Street, Apt. #2, New York, NY 10009, 212/995-0517)

HEADACHE

"Sweat" 7" on red vinyl
An Australian grunge band with that infamous Seattle sound. Can you believe it? It's good, but it's getting old. -CAKE
(Seaside P.O. Box A537 Sydney South NSW 2000)

HEADTRAMA

cassette
Simple industrial noise, more likely simple more because of budget than talent. They use lots of vocal sample intros to spice it up. Pretty good, sounding a lot like Babyland with less venom. They do an Rudimentary Peni cover, and four originals, too. Ah, what the hell, I'm in

a good mood, I recommend it. -Royce
(P.O.Box 3885 R.P.V., CA 90274)

THE HEARTTHROBS

"Jubilee Twist" CD

It's found in that LUSH/SUGARCUBES universe...and nowhere else...a place where I'll be far, far away from. Seeya. - CAKE (A&M Records)

HED

"Voodoo Chili" 7" EP

More strange noise bands exist than I thought. What have the BUTTHOLE SURFERS wrought? "Voodoo Chili" is the starter and grease-burner here. "Lizard Loop" is just samples of noise and people complaining about nothing. "I Want You" is the obligatory MC5 cover that sounds like a detuned circus. I like it. - CAKE (Rockville/Pond Scum)

HEDGEHOG

"YouHappyFace" CD

A new blood-splattering release from this great Santa Cruz band. Great elements of jazz and funk (not overused), LED ZEP riffs and a whole lot of punk rock intertwined. "Pocketfull", tight as a fuckin' penny nailed to the floor. An essential late summer release. - CAKE (Cargo/Headhunter)

HELLTROUT

"Underbelly" 12"

A great metal-grunge band sounding at times like a lo-fi METALLICA. Comes with an incredible comic book... - CAKE (Horton/Reflex 1714 Cole St. Enumclaw, WA. 98022)

HITTING BIRTH

"Love Me" 2-song 12"

Disco, and that's all I have to say. -Thom (T/K Records, 811 SW Front, Suite 620, Portland, OR 97204)

HOLLOW RAIN

"Minus One/Roadmap" 7"

Rocking pop in the same vein as a less spiked Buffalo Tom or an IPR type band. Not a whole lot to say about it, it's okay. They also have this on cassette with two extra songs. -Royce (Simon Says Records 4147 McGee, Kansas City, MO 64111)

HOLY TERRORS

"Cigarette/Bad Thing" 7"

Normal melodic rock with fucked up lyrics. First song is a fastersibling to Nirvana's "Polly" about tying someone to a chair and burning them. The other is about some guy named Duane in the woods or something. Sounds like it should have been on the Pixie's Bossanova album. Okay, but won't put the sticker on my forehead. -BERI (Ocular Interchange, POB 380621, Miami, FL 33139)

HONEY BUCKET

7"

It's great that anyone can produce a record, too bad everyone is producing records. 90's punk rock (girl fronted, sensitive male driven) with OK hooks and OK power...it's... ok, now can I go to sleep? -Krk (Blatant Records, P.O. Box 10173, Olympia, WA 98502)

HONEYBUNCH

"Mine Your Own Business/Remember You Always" 7"

Oh, great! A country version of the MAMAS AND PAPAS! This could gag a maggot! -Thom (Slumberland [no shit!], P.O. Box 8012, Silver Spring, MD 20907)

HOUSE OF LARGE SIZES

"I'm My Own Grandpa (Pt.2)" 7"

Quite a cool 1970's guitar rock sound with a lot

of HENDRIXy guitar curls. It's time for this band to be noticed. - CAKE (West World Enterprises Box 43787 Tucson, AZ. 85733)

HOUSE OF LARGE SIZES

7"

Two big tunes from this Cedar Falls IA band, "two Daves and a Barb". Kinda grungelike powerpunches in a friendly laidback style. - Gary Indiana (Westworld [Toxic Shock] Box 43787, Tucson, AZ 85733)

HOUSE OF PAIN

"Fine Malt Lyrics" CD

This rocked my house, "jump around." I got to see them a few times with the BEASTIE BOYS and L7 last month live— they only did three songs... nevermind why. Fifteen ADDICTIVE rap classics digitally encoded for your protection. Check it. -Thom (Tommy Boy Music, 1747 First Avenue, New York, NY 10128)

INTEGRITY

"Those Who Fear Tomorrow" CD

Last issue I reviewed this and I guess I was a bit unfair. I take back what I said about this being rather pedestrian cus the sheer intensity alone pushes it beyond that category, not to mention other things. I guess when I reviewed it I was in a typical dickhead mood cus hey, I'm a dickhead and someone should just put me out of my misery. -Pookie (Overkill, P.O. Box 20224, Seattle, WA 98102)

IOWA BEEF EXPERIENCE

"Jubilix" 7" on lime vinyl

Definitely a completely underrated noise band from whoknowswhereville. This is a band which expresses themselves better live than on vinyl, though. - CAKE (Sympathy)

ISEBEL'S PAIN

"Volle Kraft" LP

Some of these Finnish bands are doing some really top-notch music, but sadly, I'm sure it's not getting out much beyond Finland. This is one LP worth sending away for. Slightly riff-oriented punk with Dead Kennedys style mixed in, and lyrics in English! A great album, and I hope to hear more from them soon. -Royce (Gaga Goodies PO Box 47, 13211 HML, Finland)

ITCH

"Dyin' To Be Jesus" CD

Anti-religious, anti-government, anti-corporate and pre-Marvel Comics rock noise. Genius lyrics with an almost DESCENDENTS/jazz feel. It's a record to listen to forever and ever...dig the funky grooves and bask in the dirge.... - CAKE (Netzwerk/Capitol)

JACKKNIFE

"Kill-o-zap" 7"

The last time SANDRA and RICH of Jackknife came to my house, Rich got drunk and started screaming "I'll kick your ass fucker." He got up to barf while Sandra continued talking about how uncomfortable it is to pee on each other in the bath tub. "What you need are some waterproof pillows." God, how I love these two. -Krk (Munster Records)

JANDEK

"Lost Cause" LP

The cover and back cover look just like those late 1950's and early 1960's American anti-communist religious records. The contents: this dude (whoever he is) sounds like a 1990's version of NICK DRAKE/SYD BARRETT with an acoustic guitar. On side two, though, it sounds like a backup conglomeration of 1967 PINK FLOYD and latter day SONIC YOUTH

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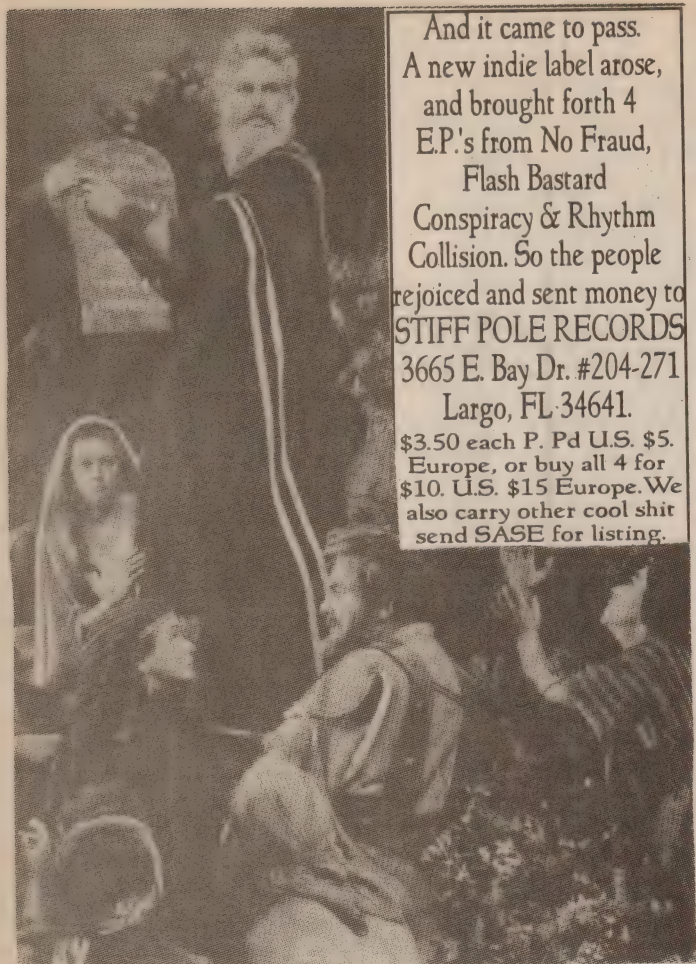
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("The Electric End"). You fucking figure it out.
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ton, TX. 77220)

JAWBOX

"Novelty" CD
Heavy, intense punk from DC. This CD in-
cludes their "Tongues/Ones & Zeroes" 7" from
a few months ago. This band could almost be
at home on AmRep. Structures very similar to
Helmet, but the sound is more melodic, less
forced, and vocally more dynamic. Interest-
ing. -Thom
(Dischord)

JELLYFISH KISS

"Big Driving" 12" EP
Same line-up as "Strange Weather" (a GREAT
record) with the addition of a backup vocalist.
Haunting, beautiful at times, and definitely
artistically important. Oh, this is their sixth re-
lease— and the best I have heard next to
"Strange Weather." They are going to have to
work a bit harder to top that one. Nonetheless,
a more than worthwhile record—a guaranteed
needle-grinder. -Thom
(Long Pig Records, 23 Ebor Mount, Leeds,
LS6 1NS, UK)

THE JON SPENCER BLUES EX- PLOSION

"Explosion" CD
Ex-PUSSY GALORE with a jazz tinge to his
abrasiveness. Yes, if you can imagine Elvis
Presley and John Coltrane joining PUSSY
GALORE then reality is really a one way
street. Imagine sex with Cindy Brady wearing
a Victor French mask and you'll understand.
Best cut is the echoey "Rachel". - CAKE
(Caroline Records)

THE JON SPENCER BLUES EX- PLOSION

"Crypt Style" LP
Wow, two albums in the same month. The
difference is that this (the vinyl version) is done
in the style of '50's bands with CRAMPS/Jerry
Lee Lewis vocals included. Totally bitchin'. -
CAKE
(Crypt Records Hopfenstr. 32, 2000 Hamburg
36 Germany)

JPS EXPERIENCE

"Precious" 7" EP
More melodic wispy-nerdy rock from Austra-
lia. Sorry, but the TEARDROP EXPLODES!
did it better. - CAKE
(Flying Nun Records)

JUICEMEN

"Downtime" CD
To quote the letter that came with this thing:
"...to Thom re: Dwarves/Juicemen show Feb
7 at The Beat, Port Chester, NY in Flipside
#77—Being a local Port Chester band, The
Beat is always a party for us and we treat it as
such. The reference to "The Cult"... Okay
dorks, listen carefully: The hair was the only
redeeming quality I could find in your other-
wise lackluster performance. My reference to
"The Cult" was a VISUAL description, mainly—
it's impossible for you guys to SOUND like The
Cult anyway; they have talent. Now, about this
CD. You guys can't sing. You can't write songs
for shit, and I simply cannot believe that any
label anywhere would find interest in you—
unless of course it's your own label. Is it? If it
is, KILL the D.I.Y. spirit NOW! You might "rock
the house" in center-of-the-universe Port
Chester, but I have a feeling any other "house"
might throw "rocks" in your direction in great
quantities if you try to pawn this crap off on
anyone who's seen any other live band be-
sides you at any point in their lives or past
lives. Now back to your letter, "...Everyone
else enjoyed the show because they got the
joke." Oh, I get it now: Ian Asbury wigs! Ha ha

ha ha!!! Witty as fuck, noodle-heads. -Thom
(Bolt Records, P.O. Box 1759, Port Chester,
NY 10573)

KING APPARATUS

"King Apparatus" CD
Ska-stuff. For a fun time call... - CAKE
(Raw Energy 65 Front St. W. Suite 0116 42
Toronto, Canada M5J 1E6)

KRISTEN HALL

"Fact and Fiction" CD
If you're into the Tracy Chapman school of
songwriting and are really sensitive, then this
is for you! - CAKE
(Sky/Daemon Records 6400 Atlantic Blvd Suite
220 Norcross, GA. 30071)

KRUPTED PEASANT FARMERZ

"Farms, not Arms" 7"
Pretty good fast paced early Bad Religion type
of punk rock from San Jose, with little hints of
melody creeping in every once in a while. -Ted
(Bullet Records, S. Ehret Kermestr, 12 w-7148
Remseck 2, West Germany)

LAST MAN STANDING

"Unseen" 7"
Ok punk/metal with weak vocals, a positive
message, and lots of "I's" in the lyrics. Though
the guitars are there, this would be alot better
if they were alot louder. I guess it's pretty good
for a band from Pennsylvania. C. -Ted
(Smog Veil Records, 441 East 222, Apt
13, Cleveland, Ohio 44123)

THE LAWNMAYS

"Black Vinyl Single" 7"
MORRISSEY-vocals with a soft, melodic ap-
proach akin to mid-60's stuff with organ play-
ers like the BLUES MAGOOS. Alright. -CAKE
(Idol Worship Records 65 Tainter St. Medford,
MA. 02155)

LAZY COWGIRLS

"Third Times The Charm - Again" CD
You need this because your Lazy Cowgirls
records are all worn out and scratchy and this
is real convenient because it contains all that
old stuff in one place! 15 blazing punk thrash-
ers that make you sweat just thinking about
that last time you saw them in that boiling hot
club and the band wouldn't stop playing and
you couldn't stop dancing and and... - Al
(Dog Meat GPO 2366V Melbourne 3001 Aus-
tralia)

LEMONADE

"Our Poems Set To Music" 7"
Good tuneage here, with two studio numbers,
and two live from a radio station. Poppy,
catchy, spunky punk as we've come to expect
out of Olympia. Not the best thing I've heard
this month, but pretty damn spiffy nonethe-
less. -Royce
(Face The Music P.O. Box 1812, Olympia,
WA 98507)

LIERS IN WAIT

"Spiritually Uncontrolled Art" CD
Fast deathmetal with a multitude of quick
timing changes and skin tight drum precision,
but unfortunately also has generic Cancerous
demon vocals and every song has these limp
lyrics about some ancient evil place beneath
the sea. Can the dime store horror and
surprise me. -POOKIE
(Dolores Records, Drottninggatan 52, 411 07
Goteborg, ?)

LIFEHOUSE

"Fuse" CD
Too much of a boring cliché for me. Too
normal. Almost as if BON JOVI tried to play
punk. Listen to the lyrics of NIRVANA's "In
Breed" for answers, guys. - CAKE
(Circumstantial Records 127th Ave Brooklyn,
NY. 11217)

LOAD

"Does Dead Godflesh Smell?" 7"

This record comes equipped to me with a huge fucking press kit! Why? Yeah, I guess it's a cool shock treatment to see the front and back xerox covers (ala BIG BLACK's "Headache" e.p. from the late '80's) with two different peoples' heads blown off. The music? Oh, you know- prototypical screaming with grunge for a SOUNDGARDEN/early NIRVANA effect. I'd give 'em some time and a better recording budget. Don't give up the ship, guys. - CAKE

(Faceless Wreckers 7231 Cleveland St. Hollywood, FL 33024)

LOVESICK

"Disappear/Broken Glass" 7"

Bad grungy hard rock with no spirit and less originality. They also sent in a tape under the name Wallflower, same band, same songs. So whatever incarnation they're in now, avoid it. On clear vinyl. Big deal. -Royce (Smog Veil Records 441 E. 222 Apt. #13, Cleveland, Ohio 44123)

LUNGFISH

"Talking Songs for Walking" CD

Dischord just keeps improving itself. This newest is very excellent and un-Fugazi like. Comes with their previous EP "Neclace of Heads" attached. Excellent songwriting, excellent songs, I always say. Why do I feel as though I'm preaching to the converted here? Tell you what, if you don't normally go for Dischord stuff, try this out, it may surprise you. If you're one of those who collects Dischord stuff like it was Sub-Pop, then listen up, cuz this one deserves repeated listenings. -Royce (Dischord)

LUNGFISH

"Talking Songs for Walking" CD

I had heard nothing but praise for these guys far before I listened to it, perhaps I had my hopes up. This comes off as not all that original really, and it sucks to take a Dischord band and compare them to Fugazi and some stupid discripto-term like "emo-core" but fuck, if the shoe fits... Well, that's still not bad, right? These guys deliver - intense breaks with loud guitars with sustained feedback chords, deep lung screaming, I mean how can you go wrong! Lyrically they're pretty happening too, I mean really cool, deep and full of meaning. So I'm not gonna dock them for being derivative, because it is that good, I'm just gonna move with it and say, it's up there on my list. - Al (Dischord 3819 Beecher St. NW, Washington DC 20007)

LURKERS

"Live In Berlin" CD

When I saw this I thought, wow, someone dug up some old Lurkers tapes, yet another piece of history that is questionable whether we need it or not. Well, this isn't some old shit, it's from 1990 which leads me to believe that these guys have reformed. Why not, everybody else has? But as cynical as I can be, I put the thing on and remember... ah, classic minimal melodic punk rock. You kinda see where a lotta bands like Social Distortion caught their trip from. Anyway, pretty decent recording, limited edition (yeah sure!) - Al (Released Emotions POB 132, Acton, London W3 8XQ England)

MALEVOLENT CREATION

"Retribution" CD

Fast-paced deathmetal with raw, throaty vocals and lyrics dealing with in one form or another hate, violence and murder. Not much to say, but at least their musically competent which is more than I can say for most HC bands. - POOKIE (Roadrunner)

MASSACRE

"Inhuman Condition" EP CD

4 tight, mostly speedy death metal tunes with very guttural vocal barks that might be better than some but failed to leave a lasting impression for the most part. Like most HC and punk, the overall song structuring was very generic but sadly now most inane speedmetal has more kick than most HC and punk. Oh, but then again what do I know, I'll like any shitty speedmetal stuff, right Thom?

-POOKIE

(Earache/Relativity)

MAUDE

"The Birdhouse E.P." 6-song 7"

'77 punk. Basic and simple. This does not make it bad though. When I am in the mood for "retropunk," this fits the bill nicely. It's only TWO dollars ppd too! Support it for this reason alone! -Thom

(Vandal Children Records, P.O. Box 260805, Hartford, CT 06126)

MERCYFUL FATE

"Return of the Vampire" CD

More rather mediocre metal from King "Balls in a Vice" Billy...er..ah King Diamond and company that's made up of rare and unreleased tracks from '81-'82 that probably should have stayed just that, rare and unreleased. Well, maybe I was a little too harsh (maybe not enough), but I would stick with the MOTORHEAD or even VENOM first. Oh, no, King "Satan does my makeup" Diamond is gonna hex me for sure. - POOKIE (Roadracer/Roadrunner)

METAL MIKE

"Election Day" 7"

As far as current pissed-off Samoan projects go, I'll give up four bucks to Mr. Metal over Mr. DAHL any day. As boldly shown on this two song dish, Metal Mike kicks down a pre-punk RAMONES punch and a delicate ballad. Really authentic stuff. Anmd the S.P.F.C. art you've come to expect. -Krk (The Steve Priest Fan Club, P.O. Box 23184, Seattle, WA 98102)

MEXICAN POWER AUTHORITY

"More Discipline" cassette

This is great! Demo of the issue (or is it a real release??) In any case, about 50 songs, some around a minute long, others only seconds, of pure punk adrenalin. Quick little numbers that bring to mind a myriad of different styles, never standing still for a second, and it comes with a lyric sheet!! Sometimes listening to these demos isn't such a bad deal. Highly recommended and only \$4 ppd. -Royce (Break Even Records 2185 Amity Dr., Sidney, B.C. V8L-1B2, Canada)

MIND WALTZ

"Exclusive Lifetime Guarantee" CD

An Italian sexist punk band with no new messages or ideas: "We all play the same old chords..." - CAKE (Helter Skelter 00162 Roma Piazzale Delle Provincie 8)

MIND'S EYE

"Almond Tree/Sea" 7"

Pretentious metal band trying hard to be grunge. Doesn't work at all. Nope. -Thom (Rope A Dope Recordings International, P.O. Box 544, Yonkers, NY 10710)

MINISTRY

"Psalm 69" CD

At first spin (ok, they sent me an advance cassette that I had to play it in the car), I was approaching disappointment at the amount of guitars used on this release. Ministry had been leaning towards the speed metal direction for awhile and particularly since last years tour,

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but I wasn't prepared for this onslaught. Downright early Metallica! That's all fine (really) but lately the Ministry stuff I fancied was stuff like "Hizbollah" (from "Land Of...") or "Cannibal Song" (from "The Mind..."), songs that are total synthesizer pieces! Well, it took until I got the CD to really get my teeth into this (says a lot for Goddamn cassette "review copies" doesn't it!). This is a fucking killer release. A lot of the songs here bring back fond flashbacks of previous efforts and other pioneering bands. The opening song "New World Order" harkens back to the vocal style of "Breathe" with brilliant detailing and arranging. "Just One Fix" features a similar, heavy guitar riff and echoey vocal style like that on "So What" but goes off on it's own chugging out the guitar throughout the song. "TV II" and "JBMH" are, of course, on the EP but it almost sounds like they are different versions, but since I played that one to death around January I could just be imagining that (no, I didn't check!). "Scarecrow" is the slow droning number on this release, actually reminding me of good old PIL, especially the vocals. "Corrosion" and "Grace" are two brilliant noise fests, a lot along the lines of "Too Dark Park" era Skinny Puppy. And "Hero" and "Psalm 69", two more guitar dominant numbers, both blazing fast and plenty effected. So, there you go, not a bad song on the whole platter. Now maybe that the guitar heroics are out of their system they can get back on course, but then again it was a very nice diversion. - Al (Sire)

MR. T EXPERIENCE

"Milk Milk Lemonade" LP
MTX never disappoint me. They just seem to find new inspirations and musical resources to tap into, and consistently come up with great releases. This is no exception. "Love American Style" is finally on LP, the other twelve songs all rock. -Thom (Lookout Records)

MONKS OF DOOM

"The Insect God" 5-song CD
"The Insect God" is a slow, incredibly dull "British-pop"-sounding waste. "Chang" dragged like no other this issue or last. "Let's split" and "If It Don't Kill Me" sound like they would be at home at the bottom of the college charts. Finally, "Who are the brain police?" has to be the dumbest song I have ever heard. It defies description. This CD will make a great coaster... -Thom (C/Z Records)

MOON ROCKS

"When the Moon Rocks" CD
Bad rock and roll as in '70's Stones rip-off crossed with Steve Miller, and even that is too kind a description. It seems they're from another country, but I can't tell, since there's no addresses or anything, they just have strange last names. The singer has a terrible voice and the music is poorly played. There's no excuse for this. -Royce (Roquette Records)

THE MOTION PARADE

"The Motion Parade" CD
SCANDAL-shit. - CAKE
(DA Recordings 3712 N. Broadway Suite 120 Chicago, IL 60613)

MUFFS

"I Need You/Beat Your Heart Out" 7"
Recorded when they were on tour in Seattle, this features two songs that you know and love and heard a zillion times at their shows. Loud, kick ass production that beats the shit out of anything they've done previously (believe it or not). Can't wait for their fucking album to come out, should be a monster. (Sub Pop)

MUFFS

"I Need You/Beat Your Heart Out" 7"
The latest release (and possibly the last on an independent label, they got signed to Warner y'know) from a band that sky-rocketed to the top of the L.A. punk rock/alternative club circuit. Kim Shattuck writes the kinds of songs that garage bands will be wanting to cover ten years from now and "I Need You" (co-written with bassist Ronnie Barnett) is one of the catchiest from the Muffs repertoire. Nothing gets lost in the mix on this one, this is their best produced record so far and there's even a faithful cover of the original Zeros "Beat Your Heart Out" on the B side. (As if side A wasn't good enough!) -Bob (Sub Pop)

MUFFS

"I Need You/Beat Your Heart Out" 7"
The Muffs are a killer band, and this just helps prove it. Great songs, very catchy, and...sprightly...yeah, that's a good adjective! But since when did Sub-Pop charge \$4 for a 7"?!! Pissed, I am! 7" records should be \$3, no more. Got it? Okay, now go buy this. -Royce (Sub-charge an extra dollar for the photo sleeve-Pop)

MURDER INC.

"Murder Inc." LP
Those prolific Pigface guys are at it again with another slab of hard edged noise, something they are indeed very good at. Unfortunately the singing just doesn't fit here for me. You've got Chris Connelly low-end type David Bowie croon that just puts the goth edge on this rather than the screaming intensity he had screaming with Ministry - which seems more appropriate for a band with a name like this. Otherwise it works pretty good, especially on the boogie blues tune "Mrs. Whiskey Name", the real "different" song here. - Al (Invisible POB 16008, Chicago IL 60616)

MX-80

"Out of the Tunnel/Crowd Control" double-album CD
Simple guitar-based— fuck if it don't remind me of VELVET UNDERGROUND at times. Both albums date back to 1980-81. The singer even sounds like LOU REED. Two reissues on one disc— 77 minutes total. Where have I been? I haven't heard this stuff! Makes for good late night listening. Nice 100 DPI, Adobe Photoshop'd Whirlpool function (set to max) cover, too (but did you guys then use the Mosaic function to pixelate it afterwards?). -Thom (T.E.C. Tones, 109 Minna Street, #109, San Francisco, CA 94105)

MY NAME

"Megacrush" CD
A fun, rockin' disc. Some fresh progressions and whiplash hooks, good leads, lyrics, production and artwork. Some vocal effects/samples(?) in places. Worth an ear or two. -Thom (C/Z Records)

NAKED SOUL

"Seed" CD
Well, well, did you ever wonder what happened to the other half of MIA that didn't become Big Drill Car? Well, here they are, and it's a welcome surprise! Taking up where that last MIA LP left off, Naked Soul blend some great punk harmony and drive with the finer elements of the 90's pop/rock buzz and the always excellent Mike Conley lyrics and hooks. This is a lot harder hitting than I expected from some of the bands earlier live shows - but a year of bubbling under sure matured this group. Everybody has to grow older, and if there's any way to play stuff that you wouldn't be surprised to hear on college radio, then these guys have done it with style. - Al (Scotti Bros., 2114 Pico Bl, Santa Monica CA 90405)

NAPALM DEATH

"Utopia Banished" CD

All the general traits you've come to expect from this band. Tight, galloping break-neck drumming to compliment the speeding wall of metallic guitar and bass, along with wounded grizzly vocals that when deciphered, unveil some pretty well thought out observations. But, it's the what you've come to expect part that kinda bothers me considering what a ground breaking sound they once generated. I think an effort needs to be made to top themselves. - POOKIE (Earache/Relativity)

NEW BOMB TURKS

"So Cool So Clean So Sparkling Clear" 4-song 7" The title says it all! Really crisp, fast punk rock. Rocks hard, too. Doesn't break any new ground or anything but then again why fix something that isn't broken? Grab this. - Thom (Datapanik Records, P.O. Box 10243, Columbus, OH 43201)

NIRVANA

"Nevermind, It's An Interview" CD

Promo-only interview CD with five rare live tracks. Drool... - CAKE (DGC)

NO WIN SITUATION

"Rat Bastard" 7"

Strong, fast, punchy pure punk rock. Nothing that's really mindblowing, but a good release. - Ted (Nawpost Records, PO Box 245, Buchanan, NY 10511)

NO COMMENT

"Downsided" EP

Excuse me as I peel myself off the back wall. Fuck! I swear to God when I dropped the needle on this clear slab of wax something flew out of my speakers and kicked me square in the face. If you like your music to give you a complete aural ass beating this EP is for you. 11 sledgehammer up the side the head, stop and go thrash classics. The Majority of the songs are under 30 seconds to give you that nice hit and run feel. Classic hardcore the way it should be done. Pick up two copies of this, I guarantee you, you'll wear the first one out quick. One of this years favorites for me. - Thrashhead (Slap a Ham Records, P.O. Box 420843, San Francisco, CA., 94142)

NUBBIN

"Lite" LP

Sounds like the ALEX HARVEY BAND and MEAT PUPPETS merged into a drunken supergroup. Seattle bands have lotsa hair. Not bad. - CAKE (Horton/Reflex 1714 Cole St. Enumclaw, WA. 98022)

NYMPHS

"A Practical Guide To Astral Projection" 12" This will either be the last Nymphs release with Inger on it or the last Nymphs release period. Whatever the case, this record contains five songs, three of them previously unreleased. The stand out track is "Alright", a good song which thankfully found its way to release, even if it is just a demo version. However, The demo version of "The Highway" and their madcap cover of Badfinger's "Come and Get It" are pretty dispensable. - Bob (DGC)

THE OBLIVION SEEKERS

"The Oblivion Seekers" LP

A God-lovin' band with a CREEDENCE influence and great production along with some country injections. Boring? You Bet!!! - CAKE (T/K Records P.O. Box 42423 Portland, OR. 97242)

OI POLLOI

"Total Anarchoi" CD

A greatest hits of sorts from probably the only true anarchist Oi! band that ever existed is made up of 21 studio and live tracks including covers of "State Violence, State Control" and "If the Kids are United." While I do hold a big leaning towards some of the more thug oriented bands, OI POLLOI made some catchy raw Oi! tuneage and made no attempt to cover up their physical hatred aimed at Nazis! Only bummer is they didn't include one of my old fight songs, "Skin Head." Limited to 1,000, with partial proceeds donated to the Anti-Nazi League. - POOKIE (Released Emotions P.O. Box 132, London W3 8XQ England)

OUTFACE

"Friendly Green" 12"

Hey! It's more of that pseudo-FAITH NO MORE/CHILI PEPPERS. Add in the word "God" and mix...Shit! - CAKE (Crises Records P.O. Box 5232 Huntington Beach, CA. 92615-5232)

OXYMORONS

"St. Jude" 4-song 7"

Reminds me A LOT of THE OFFBEATS. Has an hilarious cover of "Little Red Corvette" by PRINCE. Also contains three ballsy "punk" songs. Furious and fast, but not too heavy. Sounds mid-eighties, and that doesn't mean anything derogatory. - Thom (Oxymorons, P.O. Box 3445, Dayton, OH 45401 4513/299-1517 ask for GROGI)

NO WALLS

"No Walls" CD

A three-piece team with Ray Davies-like vocals, but a not very exciting project to listen to. THE JIMI HENDRIX EXPERIENCE this is not. - CAKE (Third Eye 1653A McClendon Ave Atlanta, GA. 30307)

PAIN TEENS

"Death Row Eyes/Smell" 7"

An ode to mass homicide as only a deranged bunch of Texans could come up with. (After all, they are the home of the biggest single murder session- in Calleen, because everything's big in Texas). Lots of deranged guitar acrobatics and over all dementedness. Just grab a copy and see what I mean. Limited edition of 3,500 on the May singles club of '92. - POOKIE (Sub Pop)

PEGLEGASUS

"Inlet Chiel" 7" on clear vinyl

CHAMELEONS meets XTC soundalikes with good song structures and lyrics. Great pseudo first grade cover. - CAKE (Angry Neighbor P.O. Box 66462 Houston, TX. 77266)

PIG PEN

3-song 7"

Buy this classic for the cover alone: a foldout sleeve with pictures of disgusting anomalies—really shocking stuff! The record? Influential!! Angry and so in-your-face—these guys must have waited a long time to put this out; it sounds like they just got out of prison or something. Intense. - Thom (Vital Music Records, P.O. Box 20247, New York, NY 10028-0052)

PLAY DEAD

"Resurrection" CD

Never heard of them, but this is a remixes LP, so I guess they've been around. Kind of speedy death-rock, at least it seems to have that goth appeal, cos it made me sick like only that shit can. Drum programs and bad synth with simple guitar, reminiscent of Gene Loves Gezebel (one of the worst bands EVER) Good thing that "Promotional use only" sticker peeled right off.

SPOT

...and the world Spots with you while my mandolin gruntly weeps? or are you really experienced.

huh?...huh?...

huh?.....???

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ROBERT BURKE WARREN

"Downtown Cavalier" cassette
Real nice melodic "new wave"-era release by this solo dude. "Brave Love" and "Magdalen" would give Costello a run for his money. Well worth a listen and a contract. -CAKE
(R.B.W. 113 Saint Marks #4E NY, NY. 10009)

ROCKET FROM THE CRYPT

"Normal Carpet Ride" +3 7"
Wow, this sounds like a conglomeration of NIRVANA, ROXY MUSIC, the WEIRDOS and who knows who else? This is so fucking catchy and the saxophones add such a great finishing touch. Don't blame me if you miss out on this one, but maybe I'll will you my copy before I hit the wall. Singles club for June '92. Did I mention how great it is? -Pookie
(Sub Pop)

ROCKET FROM THE CRYPT

"Gold" 7"
This is an MC5 cover, and though I haven't really heard the original, I can almost guarantee that this sounds nothing like the original. Paul gets off on that saxophone of his, Speedo gets off on screaming "POWER" at the end for a couple of minutes, and the whole band just GETS FUCKING OFF pounding away the noise. Strictly limited to 500 copies and a select few of those come with a bead necklace. Sounds great on 33 or 45rpm. Just as good as any Cows song I've ever heard (and that's a great compliment).
(Drunken Fish, 1453 Centinela Ave #D, Santa Monica, CA 90404)

ROGER MUSIC & CONCEPTUAL BALLS

"Can I Come In And See You/What Is The Name" 7"
This ass-shaking Christian Beatle-freak wears a gold lame cape, looks like a Native American Rodney Bingenheimer (and he's from England!), and calls everyone his "Lovers." He's

one of the weirder fixtures in the underground scene in Portland, has his own hotline, and sells pin-up calendars of himself after shows! At normal speed, his simple light grunge is hypnotically catchy with lyrics that are nerdy fantasies about babes at the office or Jesus Christ. But slow it down and he sounds just like Laurie Anderson! Comes with autograph and piece of gold lame (Oooh Weee!). Bizarre delusions of grandeur. Check it out if you have a sense of humor. -BERI
(Roger Music, POB 1661, Tualatin, OR 97062)

ROLLINS

"Human Butt" double CD
Way back when Rollins started to do his spoken word bit, I thought what the fuck are you trying to do asshole, I felt really embarrassed for him. Well not long after though, he became quite the little story-teller. Taken from '89-'90 themes, ranges from an asshole to being rejected as an awkward teen (yeah, and don't try to pretend you couldn't relate to this, smug asshole!) to a street eccentric named Paul (anyone who lived in the city knew a Paul) to romance, etc. If you dig spoken word, dig this! -Pookie
(Quarter Stick, P.O. Box 25342, Chicago, IL 60625)

ROYAL TRUX

"Red Tiger" 7"
Admitted, I listened to this about two dozen times. I'm a little confused. I like it, think it's the best thing they've done next to the double 7" on SILT BREEZE. But after reading all those goofy interviews where NEIL blabs on and on about "cosmic" things. Yeeech. Highly STONES influenced. Blues and barbiturates mix and Ryyal Trux drag the goods out and serve them on a tarnished yet elegant platter.
(no address given)

SAGE

"Snow" 7" on clear vinyl

A well-messaged funk/grunge attack war and its aftermaths. With sampled voices, great color sleeve and the such. Yell for freedom! -CAKE
(Sage 2816 Harvard East Seattle, WA 98102)

SARAH McLACHLAN

"Solace" CD
I'll bet Sarah is real gentle and nice and also P.C. as fuck, but who cares? Whatever happened to Joni Mitchell clones? Just knock on the door... -CAKE (Arista Records)

SCHLEPROCK

"Looking Back" 7" EP
A Pasadena band on a Seattle label? Good, hard punk rock in the fun/last vein. Good for parties that you get drunk at! -CAKE
(Empty P.O. Box 12034 Seattle, WA 98102)

SCRATCH BONGOWAX

"Pow Wow" EP
Four songs of straight ahead early style punk rock with a lot of loud guitar and fun twisted lyrics, check it out. -Thrashhead
(Scratch Bongowax, 486 Raindance St., Thousand Oaks, CA, 91360)

SCRATCH BONGO WAX

"Pow Wow" 7-inch e.p. on purple vinyl
This underrated Thousand Oaks band release their second e.p. which is a great mixture of RAMONES punk rock with a late 1970's L.A. punk sound. The vocals are buried in the mix...give me power! -CAKE
(Dropout Records 486 Raindance Street Thousand Oaks, CA 91360)

SCREECHING WEASEL

"Happy, Horny, Gay, and Sassy" EP
This recording is taken from a live broadcast done at WFMU radio in New Jersey at the beginning of this year. Great obnoxious punk rock, what Ben and crew do best. 300 copies come with an extra one sided 7" with a special

cover that will displease certain people, but that's what is great about it. Another winner from Screeching Weasel. -Thrashhead
(Selfless 8827 Hanford, Dallas, TX., 75243)

SEAWEED

"Weak" CD
A much better and more mature effort by these young dudes. Yeah, ok, FUGAZI and DAG NASTY might be role models, but they're damn good ones! Great cuts: "Recall", "Taxing" and "Bill". Be like Aaron and make a hole in the ground! -CAKE
(Sub Pop)

SERIOUS MUSIC

"Bahno Spolecnosti" CD
This Czechoslovakian grindcore thrash band reminds me a lot of early Napalm Death. 33 songs of speed and noise, brutal. -Thrashhead
(Monitor Records, Na Kampe 12, 118 00 Praha 1, Czechoslovakia)

SHARKBAIT

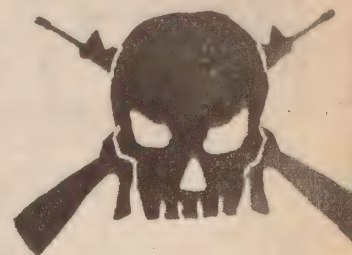
"P.H.L.A.", "Total Domination/Total Submission" 7"
OOOOO you colored vinyl freaks hurry hurry this is one for you, marbled vinyl! Plus you get male and female bosoms on the cover. 2 songs in that unmistakable Sharkbait industrial style. "Psychadelic Human Liberation Army" gets you grooving to those industrial '60's vibes of wholeness and oneness and Mother Earth, I'm serious! Side B sez "only you can change your self-made role as master or servant, hammer or anvil." Beaten to your knees, you'll probably whimper, "All right!" Gary
(Primitich Releases, 3501 California St #204 San Francisco, CA 94118)

SHAVED PIGS

"Big Brass Knuck/Public Notice Music" 7"
Feedback-laden intensity that can really hurt someone. Add a saxophone to the mess and

Typo-
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-idiot
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a manic-depressive vocalist and things really get messy. Who's gonna clean it up, I wonder? Wow! -Thom
(Vital Music P.O. Box 20247 NY NY 10028)

SHOEFACE

"Look In My Eyes" 7-inch
A powerful and ripping second single from this Pomona band. Bob's guitar rumblings and vocal spittoons leave you wishing for the unholy comforts of hell. Nathan kicks you in the face and lets you recover for only half a second. The DWARVES ain't shit. - CAKE
(Fart Blossom Enterprises P.O. Box 818 Pomona, CA 91769)

SHUDDER TO THINK

"Get Your Goat" CD
So PC I want to throw up. But really, though, this sure as hell blew my mind that Dischord put it out—it's absolute, total college rock a la R.E.M. This band has been around for six years or so, and for the life of me I wonder if they have ever critically listened to one of their own recordings. -Thom
(Dischord)

SICK AND WRONG

3-song 7"
This is probably the most demented and obnoxious release ever put on vinyl by Sub Pop. Relentless in its disgusting qualities. Cover features a strap-on, um, "girl," with a flyswatter and a "guy" in a chair spanking another, um, "girl." "The Ballad of Johnny Abortion" really takes the cake. Recorded naked in Seattle; I believe it! YEAH!! -Thom
(Congrats go out to: Sub Pop)

SIDESHOW

EP
Four songs recorded for a radio broadcast are on this record. The live experience is perfectly transcended onto vinyl. Sideshow are very comparable with Jawbreaker. The music is slightly poppy with a very raw edge to it. -Thrashead

(Caulfield Records, 5701 Randolph, Lincoln, NE., 68510)

SIN CITY DISCIPLES

"Go Work/Sin Gun" 7"
SCD is one wierd band.. influences ranging from the sixties to the "bullhorn vocals" and samples of today. The B-side is an awesome instrumental, haunting "surf"-type song that haunts like "Wipe Out." "Go Work" showcases Ernie's bizarre vocal style. -Thom
(SCD Limited/Cargo Records, P.O. Box 32831, Kansas City, MO 64111)

SINISTER SIX

"Outta My Way/Deloused" 7"
Rude, sloppy, badly produced PUNK that's so fucked up and bent that it's excellent! Fucking cool guitar work, too... way distorted. Blues influenced and taken way over the edge. -Thom
(Bag of Hammers POB 928, Seattle, WA 98111)

SISTER PLACEBO

"Sam's Head/Zoos Prisons & Insane Asylums" 7"
Distorted vocals, lots of noise and crisp drums with an over-powering snare. Mixed any other way, I think it would be lame but this works. Sloppy enough to keep me interested, and obviously skilled. -Thom
(People Stew Records [new label alert! Support 'em!], P.O. Box 1114, Eureka, CA 95502)

SKULLFISH CACTUS

cassette
These Chicago dudes start off with some jazzy industrial grunge, then some kinda 9" Nails-ish heavy metal, second side mixes some funk and rhythm into the metal sound. Versatile as Victim's Family with solid rock values throughout. Cool man, cool. Look for them on tour this Fall (West) and Winter (East). - Gary Indiana
(Skullfish Cactus, 1450 N. Cleveland (Coachhouse), Chicago, IL 60610)

SKYDOGS

"So Good/Psychotic Avenue" 7"
Think of English guys trying to sound like Stooges or MC5 but ending up closer to Dr. and the Medics or some other late 80's new wave. The info. sheet included claims they have "loads of garage feel and punk power", but really they sound a little too slick rock for me. If only they'd done a better job imitating their heroes. -Royce
(Jukkim Records P.O. Box 211, 33201 Tampere, Finland)

SLAUGHTERHOUSE RD.

"Spuds Party" 7"
The A side comes across as bunch of people from Chicago trying to be the Melvins, but sounding more like Fishwife. Things pick up a little more on the flip, but if this is the very best they can do, I'm not too impressed. Still, it's worth a couple spins on the turntable. -Ted
(Slaughterhouse Rd, PO Box 28, Freeport IL 61032)

SLOVENLY

"Highway to Hanno's" LP
At first this LP threw me, I just couldn't think where I'd heard stuff like this before. But then it hit me...early to mid era Talking Heads. It's there in the music (and the occasional use of sax, violins, etc.) and the singers vocal stylings. Although it's interesting to listen to, if you never liked Talking Heads type stuff, you probably won't like this either. -Royce
(SST P.O. Box 1, Lawndale, CA 90260)

SMEGMA

"Boils and Carbuncles" 7" on purple vinyl
Experimental smelly noise from this reformed band. Includes stream of consciousness lyrics, a mad sax and countless other instruments including a scratched-up middle eastern record. - CAKE
(T/K Records 811 SW Front Suite 620 Portland, OR. 97204)

SMOG

"Forgotten Foundation" CD
Much better production than the Suckdog split 7", fans of extremely experimental noise/pop/punk/performance etc. should drool over this. Very twisted, and through the noise are some pretty catchy hooks—some excellent. I stayed interested through the whole thing. -Thom
(Drag City, POB 476867, Chicago, IL 60647)

SNATCH

"Sister Julia/666" 7"
Gritty, all gal grunge punk that packs a pretty mean bite. "666" is my favorite because it would drive any hetero male into a lust driven frenzy unless, of course, you are an impotent Republican. Gee, the vinyl is such a pretty color. -POOKIE
(Worried Bird Disk POB 95485 Atlanta, GA. 30347)

SNATCH THE PEBBLE

7"
This sounds like one of those fucking NME, Sounds or Melody Maker shit-pop bands. You know that British hype, any soft-spoken dork on vocals, fuzzy guitars, a boppy rhythm and you have yourself the single of the bloody week. Any band that wants to be a part of that inbred family is just plain stupid. -Krk
(no address given)

SNATCHES OF PINK

"Bent With Pray" CD
THE BLACK CROWES pseudo-retro '70's output seems to be the main influence for this band. Wispy, willful guitars and hurricane vocals. "Haze of Flies" is the track which made me go "Hum?!" Not the type of stuff I usually listen to, but hey! It doesn't hurt! -CAKE (Caroline Records)

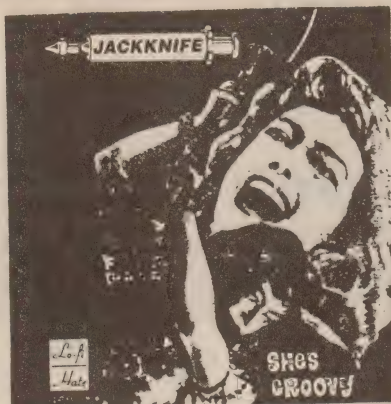
SONIC YOUTH

"100%" CD-5
A precursor to the album of the summer, "Dirty". "100%" sounds like a bonafide hit to

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All singles are \$3 each post paid from Imp Records Box 34 Portland OR 97207



Look for a JACKKNIFE double 7" on Sympathy For The Record Industry, sooner than you think!

me. "Creme Brulee" is a cool Kim Gordon vocal amid the familiar sonic damage. Two unreleased ditties, "Genetic" and "Hendrix Necro" are also included. The salvation of rock music is upon us. - CAKE (DGC)

SONIC YOUTH

"Dirty" LP
Possibly THE summer album of '92 (and it's a double). A stay in your room all day and listen to it all the way through a few times kind of album. Yeah, it was produced by Butch Vig and all, but don't worry, there are no hit singles here. There is, however a lot of good songwriting and if the lyrics aren't quite as compelling as the ones on "Goo", they're at least more fun. Kim Gordon sings more on this one and there's even a song included on the vinyl LP not found on the CD! (Yeah! Hope it's a trend!) -Bob (DGC)

SORRY EXCUSE

"C'mon let's twist n' shout with..." 7-song 7"
For \$2 and seven songs, one would think this was a good deal—but I am sorry to report that the production is so bad that I couldn't get into it. Very basic stylings, no real effort that I could hear was put into the songwriting, either. My impression is that these guys just wanted to be in a band and get their cocks fucked. -Thom (Vandal Children Records, P.O. Box 260805, Hartford, CT 06126-0805)

SOUL KITCHEN

"Puddle" cassette
They should've called it "Devoid of Soul". Bad metal-tinged white funk. Who is the audience for this sort of stuff, anyway? It's completely unlistenable. Not worth hating. And the bassist SUCKS at slap bass, too. -Royce (No address, just a phone number, but to hell with that, I won't get them a possible booking!)

SOUNDGARDEN

"Badmotorfinger/Somms" Dbl CD

Repackaged with a "free" e.p. of mostly covers, including "Girl U Want". This record just went gold, so anything is possible. To paraphrase Thrashead - "This kicks my ass!" -CAKE (A&M Records)

SPECTRUM

"True Love Will Find You In The End" dbl. 7"
I didn't know what to expect from Sonic Boom's (Spacemen 3) new band Spectrum when I slapped this baby on the turntable, and thank god it wasn't "Drone Dream". Sure, it's mellow and droney, but lurking in there are some pretty tunes and strong songs. It ain't Spacemen 3 and it's not trying to be, plus it beats the hell out of DARKSIDE. The 4 songs are unreleased from the "Soul Kiss" LP sessions and won't those guys in England have a hard time getting their copies of this one? -Royce (Sympathy)

SPLIT LIP

4 song 7"
Decent punk/harcore with a good message in the lyrics (and accompanying package) about the mistreatment of the American Indians that is still prevalent today. Too bad the music takes a back seat to it's message, but pick this up for more info on what these guys are trying to say. -Royce (Doghouse P.O. Box 8946 Toledo, Ohio 43623)

SPOKEPOKER

cassette
I can't stop laughing so excuse the spelling errors as I can't type I'm laughing" so fucking hard! So week I can't believe I'm even trying to type this review. -Thim (415/626-4811)

SPOT

"Yo! Marry Me!" 7"
Nice big sound and clean production with two weird tunes. "Yo! Marry Me!" is like some drunken Irish sing-a-long tune and "Caca

Boudin Popo Pipi" (which is in French) reminds me of something that would happen if there was a Zappa/Buttholes collaboration. The twisted mind of Spot is still out there folks. - Al (No Auditions POB 49767 Austin TX 78765)

STEEL POLE BATH TUB

3-song CD
I'll always love this band! They can do no wrong, in my opinion. All three tunes kick, but especially "Arizona Garbage Truck," which is a prize rock number. Oops! I wet 'em! -Thom (Boner Records, P.O. Box 2081, Berkeley, CA 94702-0081)

STELTCH

"Rhythm of Bust" CD
Look at the cover. Damn. It looks like another damn heavy metal band. Put it on. Fuck! This is great stuff. Pseudo-cheap-cheesy rap with feedback galore and incredible stereo effects. If PINK FLOYD used a 1969 eight-track board to create a rap concept album. Sign me up. "Throbbing Temples" is def. Made in Chicago. - CAKE (Sonic Noise 1945 West Thomas 1st floor Chicago, IL. 60622)

STEROTAXIC DEVICE

"100 Per Day Extinct" CD
I can really appreciate the effort that goes into a production like this - all the sounds, the layers, the noises and that's all fine and dandy but by now this sort of traditional techo music is getting old hat. Time to move on, you know, you've mastered your equipment, let's pick up the pace. I'm not saying everything has to sound like Ministry but everything doesn't have to drone either. Don't get me wrong there's plenty of great tunes here. "BPM" (as the name might suggest) is pretty up front and aggressive, and as a whole this is some heavy shit. Lyrically, SD drive home an animal rights/pro-earth sensibility which is really fucking great, the eerie music is just the vehical for such anguish. I'm sure this is older material

(since the band has been around for so long), so I'm really curious of what they're up to these days. - Al (Cargo)

STEVEN JESSE BERNSTEIN

"Prison" cassette
The debut and posthumous release by the infamous poet from Seattle. Closer to form to out-worldly dudes like Burroughs and Bukowski. Bernstein uses a Steve Fisk production to make selections such as "Morning in the Sub-Basement of Hell" more eerie. - CAKE (Sub Pop)

STUMP WIZARDS

4-song 7"
Made to look like a bootleg, and it sounds like one too. This came with a little note asking Al to review it because Cousin Creep figured that no one else on the staff would appreciate it. A quote: "...some of your punk rock writer won't [get the joke], so rather than have it slagged, give it a spin - we also ripped off the labels from a Yardbirds boot!" CC, whatthefuck? I like this! Nevermind the usual chewed-up vinyl with lots of fun cracks and pops—there are four really cool Dolls-ish punk tunes on this piece of plastic! Even though I am insulted on behalf of the "punk rock staff," I recommend it highly. - Thom (Hippy Knight, Australia)

THE SUN SAWED IN 1/2

"The Happiness...And Other Short Stories" CD
Doug Fieger vocals immaculately superseded this disc. In fact, this could be the KNACK except for the sax attack....People who read MRR will think "Lame, no hardcore". Well, they're right. Seeya at the funny farm, Al. - CAKE (Beehive Records)

SUPERCONDUCTOR

"Heavy With Puppy" 5-song CD
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(7 six-stringed!) From the second I put this in my CD player, I was pinned to the ceiling unable to breathe. No, really! This record broke right through my aura and changed it's color to firelight. Way better than any of their past 7's that I've heard. A must have! -Thom (Boner Records, P.O. Box 2081, Berkeley, CA 94702)

SUPERSUCKERS

"The Songs All Sound The Same" CD
Three singles and three unreleased songs (including a cover of MADONNA's "Burning Up") showcase the Seattle band's punk rock fun attitude. It's the REPLACEMENTS as better musicians circa 1981. The final song, a cover of NAZARETH's "Razzmanazz", lasts for over thirty-six minutes (mostly a loop tape of the final seconds of the song). - CAKE (Empty P.O. Box 12034 Seattle, WA 98102)

SWIRLIES

"Park The Car By the Side of the Road/Upstairs" 7"
Their "press page" claim to fame was hitting number 82 in the College Radio charts. "Quack-a-doodle-doodle," as Bianca Butthole would say. I fucking hate this shit! -Thom (Pop Narcotic, 1085 Commonwealth Ave., #339, Boston, MA 02215)

SWOB

"Tragus" 7-inch e.p.
SWOB is like a SONIC YOUTH/KING MISSILE collaboration - imagine that! The guitars and drumming are full of cotton swabs dipped in phosphorescent ray guns who's only objective is to integrate an infectious germination of loogies. Every song is as infectious as the last... - CAKE (Pop Bus 5891 Darlington Road Pgh, PA. 15217)

TANKHOG

"The Freight Train Song" 7"
Two songs by four guys from Canada who like

to get nekkid and sing about trains. Songs that groove with a singer that sounds like a good ol' country boy backed by a garage band that knows how to play. Not bad, but I feel the production is way too clean for this sort of thing. -Ted (Mint Records, #699-810 West Broadway, Vancouver, BC Canada V5Z 4C9)

TEST TUBE BABIES

"Rotten to the Core" cassette
Basically, good old fashioned garage born punk rock. Gad, it sucks. I like it! The lyrics need a lot of work, and it sounds as though it was recorded underwater, but being a two piece band they must've been pretty busy running back and forth between instruments. \$4 is kind of a lot, so send less but ask real nice and I bet they send one anyway. -Royce (1404 Leader Dr., Killeen, TX 76542)

THANKS TO GRAVITY

"Avogadro's Number" CD
REM-style New Hampshire rock. Sorry, one REM is more than enough. Great packaging, though. - CAKE (Difference Engine/Thanks To Gravity P.O. Box 6603 Portsmouth, NH. 03802-6603)

THOUGHTCRIME

"Said It was Great" 7-inch
Aslow, kinda boring ejaculation. A cool sleeve, but I really don't dig such negative hate lyrics. Keep drinking Ben Gay! - CAKE (Thoughtcrime 13 Powell Street Seneca, SC. 29678)

TILT

4-song cassette
Pure, unadulterated SHIT-pop flaked-out college-radio trash. Lyrics are so bad I won't repeat them here because you probably just ate. Double ough. -Thom (510/658-2917)

TOILING MIDGETS

"Son" CD
Dreary yet catchy. TM's vocals have always driven me up a wall, and this is no exception—they also are on top of everything else in the mix. Sounds like dying roadkill to me... but I could probably get used to it eventually. -Thom (Matador Records, 676 Broadway, New York, NY, 10012)

TOO MANY JOES

"Charm" CD
This band reminds me a lot of LONE JUSTICE, especially in Kristine's Maria McKee vocals. Nice, wispy stuff that people might criticize me for liking, but that's too fuckin' bad. "Say Something" is a great track. Feel good all over again. - CAKE (Piece Of Mind 2431C Main Street Santa Monica, CA. 90405)

TOOLBOX

"Load the Wagon" cassette
Simple, sloppy punk, like everything you've heard. There's something about this one that just doesn't work, though. Not particularly impressive, after a while all these demos start to sound alike. -Royce (534 W. 114th St., #22, NY NY 10025)

TRACI LORDS EX-LOVERS

3-song 7"
Not too bad, even though production is pretty poor and the songwriting isn't up to my high standards, but you know what? "My Sister Hates the Band," which is, granted, a stupid song, has some quality that makes it addictive. Can put my finger on it, either. A reissue from 1988, too. Whatever. -Thom (Urban Rag POB 100270, Brooklyn, NY 11210)

TREADMILL

"Jane Pays/New Messiah" 7"
Three chord rock from New Mexico. It seems

the singer's brain was affected by the hot New Mexico sun, because he tries to imitate generic metal with his lousy lyrics and shrill voice. Remember the commercial with "Screaming at the Top of Our Lungs"? If only they were so good. -Royce (Resin Records 2300 B Central SE #198, Albuquerque, NM 87106)

TRUE RUMOR

"Knee Deep In Circumstance" CD
Yes we review oldies because when I got this a long time ago I didn't have a CD player so I put it in a pile and there it lay until today! Amazing. Catchy bouncy pop-o-rama with jangly guitars and high clear vocals. Not punk, not underground, perhaps a distant relative of very light new wave. - Gary Indiana (Minitrue Music Co., PO box 2783, Church Street Station, NY, NY, 10008-2783)

TRUMAN'S WATER

"Of Thick Tum" LP
Wotta package! Taped together cardboard with crayon hand colored artwork sleeve and loads of stupid goodies. Now, as for the music... actually quite cool, sort of oddball like some Teenbeat band with that high bass guitar sound. Sorta Pavement-ish. Dunno where to find one though. -Royce (No address)

TRUSTY

"Cockatoo" EP
Poppy, melodic punk rock that is really catchy, this is the kind of stuff that sticks with you after repeated listenings. -Thrashead (Sidekick POB 11245, Takoma Park, MD., 20913)

TUBAL CAIN

"2,000 Light Years From Home" 12"
Ex-members of EXECUTIVE SLACKS do a cover of the STONES 1967 classic and turns it into a very boring affair. Bah!! - CAKE (Verdugo 1530 Locust St. #25 Phila., PA. 19102)

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TUMBLEWEED

"Your Bill Of Rights" 7-inch
A one-sided squiggly-eyed limited edition of 500. Move those eyes around on the cover as you listen to this "blues version" of the Bill of Rights. If PIL was a blues band... - CAKE (Psycho Acoustic Sounds 109 Minneapolis #391 S.F., CA. 94105)

TUMBLEWEED

"Your Bill of Rights (Blues Version)" 1-sided 7"
The entire Bill of Rights with fucked up vocals over a noise-laden acoustic jam. Fucking amazing. Limited to 500. -Thom (Psycho Acoustic Sounds)

TUMBLEWEED

"Theatre of Gnomes" CD
A seriously stoned band from Wisconsin with a nice five-song E.P. which sounds like SOCIAL DISTORTION meets DINOSAUR JR. This will certainly get some notice for them since it's immaculately produced and nicely packaged. Too bad that they got too stoned and forgot the address. "Shakedown" is the pseudo late-60's jam track of 1992. - CAKE (Waterfront Records)

ULTRAVIOLET EYE

7-inch e.p.
Best alien sleeve of the month award (glossy as fuck) and some really great '60's/punk rock stuff from the brain of Jeff (ex-ARTISTIC DECLINE). Great songs and up-beat delivery to a (are you ready?) way underrated band. Send away for a revelation of sorts.... - CAKE (Demolition Records C/O Munster P.O. Box 18107 Madrid 28080, Spain)

UNCLE PAUL

"Stuck on the Desert" (1977-1991) cassette
Remember them? They had a hit in 1981 with the immortal "Rodney on the Rocks". Weirdo-instrumentation added onto their more progressive recent stuff. A trip through DEVO-

land. - CAKE
(No address (619) 329-8774)

UNDERDOG

"The Demos" LP
Side A was recorded in 1985 and kicks ass—raw, sloppy punk—memorable songwriting, and it just plain sounds great! Side B's from '88 and seems like something was lost—maybe their edge, I dunno. But hey, if you're into Underdog, grab this. Worth it for the A-side, too. -Thom
(Far Out Records, Frank Scheier Sihlaurain 8134, Adiswil/Switzerland)

UNIFORM CHOICE

"Early Demos" CD
Yeah right, look back and laugh! The only think Uniform Choice proved is that most parents are right when they say "it's just a phase you're going through!" Here's a phase Pat Dubar went through being a cool straight edge teen idol. So anyway, in their heyday they blasted the best in Minor Threat derived hardcore, and there's no doubt in my mind that they did mean it but kids grow up. - Al
(Cargo/Nemesis)

URGE OVERKILL

"Stull" 10-inch on marble vinyl
Goddamn! Are your polyester shirts acquiring even more cobwebs? Two songs are leftovers from last years Sub Pop single of the month, but who cares? Yeah, they just got signed, but who cares? Ultra-'70's to the max - so much so that my groin feels like a nun's first lube job. Well, check out those beautiful stoned smiles on the back cover and fuck the CD...just get the vinyl because even Neil Young has become a rebel this year! - CAKE
(Touch and Go P.O. Box 25520 Chicago, IL. 60625)

THE VACANT LOT

"...Because They Can" CD

Imagine hearing THE BUZZCOCKS' "Singles Going Steady" for the first time, and you get an idea of the power and fun on this long player. Leave it to a couple of DICTATOR types (Andy Shernoff and Manny Caiti) to deftly produce one of the coolest pop records in years. Lyric sheet? Don't need it. You understand THE RAMONES, didn't you? Get the picture? All I want to know is, is Pete Ciccone related to, well...you know? If he is, she should hang with him way more often. If not, hey I like him anyway, as long as his band's capable of more gems like this. They also do a righteous cover of WE FIVE's "You Were On My Mind." - POOCH
(Hey Pooch! What label is this??)

VALSE TRISTE

"Varokaa Kuulaal" 7"
Fast hardcore all in Finnish! Can't understand a word, but it still sounds pretty damn good, with enough energy and hooks to keep me interested. Has the lyrics printed in Finnish on the inside of the nice sleeve so you can sing along, and comes with a sticker, too. -Royce
(Trash Can Records Makasiinikuja 5, 61800 Kauhajoki, Finland)

VAMPIRE RODENTS

"Premonition" CD
A pretty wacked outburst of general insanity with drum machines and Looney Tunes sampled in for added effect. A seventy minute combination of what could be the answer. ALICE DONUT meets the B-52's would be close to pretty accurate. It's the end of time as we know it.... - CAKE
(V.R. Productions P.O. Box 36988 Phoenix, AZ. 85067)

VARIOUS

Oiler/Rig split 7"
Oiler do "Asphalt Field", and this is the shit I live for; heavy, burning, noisy, angry dirge. And, on top of that there are some old sounds

here and there for that snap action that kinda puts a signature on any particular band. Cool stuff, a little bit of a muddy recording, but fuck, just turn it up. Rig, are pretty decent as well, leaning more towards the techno-industrial side of things with samples and metal bashing but plenty fast paced and angry. Of the three songs here, my favorite is "Joe's Alarm" that kind of winds up in a hypnotic kinda Buttholes region. If that is any indication of things to come, then damn, these guys will be going places. Really, they cover about everything that I've been looking for in a fast and techno band. - Al
(Piece of Mind 2431 C Main St. Santa Monica CA 90405)

VARIOUS


"Blame and Burn" EP
All killer, no filler. This 7" comp. has an all star line with Mr. T Experience, Youth Gone Mad, Gargoyles, Pink Lincolns, Screeching Weasel, and The Queens, all turning in rocking punk tunes one after another. Fine comp here. -Thrashead
(Flush Records, P.O.Box 1050, Richmond, CA., 94802)

VARIOUS

"Kill Rock Stars" CD
This is a pretty decent comp of some of the best and worst the Pacific Northwest (mostly) has to offer. At the IPU there was an LP (12" vinyl thing) with this same name that was on sale with a sign saying something to the effect that it would only be sold at the convention, and that could be true since this CD contains 4 extra tracks. Gone is the real cool DIY silk screened cover and numbered limited edition (mine is number 3211) and here we have a CD (notice how the silk screen inks opacity didn't translate to printer ink!) P&D thing happening through Cargo. Oh well, I guess now it's a CD only release. Punk rock progresses. But seriously (I know that's kinda petty, that really

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REPORT: RICK BARK

doesn't bother me that much and I really do admire the faith and integrity of the people involved here.) these are some of the hottest rising stars in punkdom; Nirvana (still rising?), Nation Of Ulysses, 7 Year Bitch, Bikini Kill, Mecca Normal, Some Velvet Sidewalk... Quite a conglomeration. - Al (Cargo)

VARIOUS

"Reagan Regime Review" EP

This comes with the best of Touch and Go fanzine. Five old T&G acts live on this 7". You got classic tracks by the Fix, Meatmen, Negative Approach, Toxic Reasons, and McDonalds. The Negative Approach track is so brutal, it's worth the price alone. -Thrashead (Selfless Records, 8827 Hanford, Dallas, TX., 75243)

VARIOUS

"Not All That Terrifies Harms" 7"

A compilation sampler featuring tracks by THE THINKING FELLERS UNION LOCAL 282, WEENIE ROAST, THE WHITE SHARK, THE ENABLERS, WORLD OF POOH and IDIOT (THE). "Dominoes and Submission" by WORLD OF POOH is the best cut on this. Distorted vocals and that endless grunge that ya love. - CAKE

(Ajax Records Box 805293 Chicago, IL. 60680-4114)

VARIOUS

"Amphetamine Reptile Peel Sessions" CD

Finally, a fantastic Peel session extravaganza with the COWS (doing covers of "You Are So Beautiful" and "How Dry I Am"), HELMET, SURGERY and TAR. Hear how whacked the COWS really are. Listen to HELMET's pre and post abrasive "hits" to the head. Munch on leftover SURGERY biscuits with hashish and

tremble to TAR's liquid drenchings of melted lava. Need I say more? - CAKE (Strange Fruit Records)

VARIOUS

"On A Clear Day You Can See Byron" (A Dekalb Comp) CD

Seven bands doing two songs each. We've got FESTERING RINYANYONS, THE RENFIELDS, JUNEBUG MASSACRE, KLUGMAKNOTTS, SMILE, GASOLINE and SNAILBOY. It's a nice compilation from Dekalb, Illinois bands. SNAILBOY, a more retarded version of the BUTTHOLE SURFERS, is the best band on this. Kick my ass, mamal - CAKE (Russel Schenke 1935 S. Plum Grove Road Ste#325 Palatine, IL. 60067)

VARIOUS

"Dangerhouse Vol.II: Give Me A Little Pain!" cassette

Awesome compilation from last year's compilation of early Los Angeles punk rock. With early singles by THE ALLEYCATS, EYES, WEIRDONES, BLACK RANDY AND THE METRO SQUAD, THE BAGS, RHINO 39, AVENGERS, RANDOMS and the DILS. - CAKE

(Frontier P.O. Box 22 Sun Valley, CA. 91353)

VARIOUS

"SLEDGE HAMMER/OVKA" split 7"

This label has a not too bad habit of producing some great art work for all it's sleeves. This time around we get Japanese "thug" rock. SLEDGE HAMMER deliver an ugly rocker that borderlines on MENTORS level of mayhem. OVKA come across as more straight-ahead punk rock. Together, it makes a worthwhile venture. -Krk

(The Steve Priest Fan Club, P.O. Box 23184, Seattle, WA 98102)

VARIOUS

"Aven Vackra Faglar Skiter 'Live'" CD

A seventy-two minute Swedish compilation of bands such as KOTTGROTTORNA, CHARTA 77, TUK TUK RALLY, STREBERS, D.L.K., THE PAST, TILL and PUBLIKEN. If I could somehow understand what was going on, then I'd be more thrilled with this. Ska meets punk rock circa 1977. - CAKE (Birdnest Records Scheelegatan 19 731 33 Koping, Sweden)

VARIOUS

The Fell/ Rancid Hell Spawn 7"

Two cool garage/punk tunes from the Fells, "Haji" and "Dig It". Are these guys Swedish? More or less three songs from RHS grace side B, dense impenetrable incomprehensible gluk that industrial fans will appreciate. - Garu Indiana (Toxic Shock Records, Box 43787, Tucson, AZ 85733)

VARIOUS

"Fun House-a collection" cassette

This San Francisco compilation spans genres from 60's based pop to metal to punk. But, as with most comps., you have to sift through the junk to find the jewels, and this one's coming up short on jewels. Too much rock and metal for me, pals. -Royce (Diamante Negro PO Box 641312, San Jose, CA 95164-1312)

VARIOUS

Ablazel flexi-disc

Cool Leeds based magazine Ablazel comes with a flexi of swell tunes every issue, and this time, much to my delight, it's the Wedding Present and A.C.Temple! The Weddoes do "Undercurrent", a Pacific Surfers cover with some mean guitar added, and it's ultra-cool.

A.C.Temple turn me on with a new version of "Miss Sky" that shows their unique way of doing experimental guitar pop. Comes with a free magazine featuring Nirvana, MBV, Kramer, Pavement, Pastels, Shudder to Think, reviews, etc. To get one send a couple bucks to them and ask for #9 -Royce (Ablazel! 17 Wetherby Grove, Leeds LS4 2JH, UK)

VARIOUS

JABBERJAW/BLOODHOUND GANG split 7"

When it comes to punk bands to watch, JABBERJAW is in the top three of my list. They sure know how to crank out well-written bashes! BLOODHOUND GANG delivers a pretty standard "rock" song. Vocalist needs a cough-drop, too. At least they aren't LAME. They're just not too exciting. -Thom (THD 2020 Seabury Ave, Minneapolis, MN 55406)

VARIOUS

"Afternoon Delight — Love Songs from Sub Pop" CD

A wonderful compilation! Features GREEN RIVER, SEBADOAH, AFGHAN WHIGS, SMASHING PUMPKINS, SEAWEED, VASELINES, COME, UNREST, and more! Most tracks have been released elsewhere, but the real gems on here are SEBADOAH'S "It's So Hard to Fall in Love" (demo!), REV. HORTON HEAT'S "Where in the hell did you go with my toothbrush?" and especially the ass-kicking BILLY CHILDISH & KYRA's "Why Can't You See." These three are exclusive to this CD. -Thom (Sub Pop)

VARIOUS

"Cowboy Teashow Vol. 3" 4-song 10"

CLAWHAMMER: Featuring the drummer from the RED AUNTS on guitar/vocals, everything this band does or even plans to do and doesn't

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follow through on kicks ass. Period. **WALTMINK:** Pretty heavy-duty, Seattle-ish sound with an awful vocalist. A "power trio," too. **KLANK:** Wierd as fuck! Opens with strange baritone samples under cool vocals... then turns into a mid-tempo rocker with great buried leads. 27 **VARIOUS:** Lame college rock. - Thom
(Rocket Sound Record Company, P.O. Box 40397, St. Paul, MN 55104)

VARIOUS

"Making Music Obsolete" CD
A 10-band sampler of current **EARACHE** releases that runs the gamut from grind to speed to slow metal and just plain grunge. Some duds and some goodies, such as **GODFLESH**, **ENTOMBED**, **CARCASS**, etc. So, if you're unfamiliar, now here's your chance to introduce yourself. -Pookie
(Earache/Relativity)

VARIOUS

Eight Songs for Greg Sage and the Wipers" four 7" box set
Eight bands from the Northwest doing a tribute to the Wipers. Top notch acts here with Nirvana, Hole (Courtney's voice sounds soooooo fucking good), Poison Idea, the Dharma Bums, and more. Crackerbash gets my vote for best song, but for the most part all the bands put on a great performance. Though what little I've heard from the Wipers, I haven't heard in years, these covers sound a lot more punk rock than what I remember from them. I usually hate these stupid tribute compilations, but this is well worth it. -Ted
(Tim/Kerr Records, PO Box 42423, Portland, OR 97242)

VARIOUS

SIX FINGER SATELLITE/GREEN MAGNET

SCHOOL split 7"

One song each— but first: thanks for the test pressing! I cream over these things, wow! And guess what? Objectively speaking now, both bands have come up with winners. I am not going to bore you with band descriptions because you SHOULD know who they are already. Let's simply say that if you are into EITHER band, this slab is worth twice the price! If you're into both, you're really getting a bargain! -Thom
(Hippy Knight Records, Australia)

VARIOUS

"Bumped By Karaoke" CD
A "Greatest Hits 2" CD by the Datapanik label includes such weirdoes as **GREENHORN**, **GAUNT**, **THOMAS JEFFERSON SLAVE APARTMENTS**, **THE NEW BOMB TURKS**, etc. A good indication of the Columbus, Ohio scene. -CAKE
(Datapanik P.O. Box 10243 Columbus, Ohio 43201)

VASELINES

"The Way of the Vaselines — A Complete History" CD
Fuck yeah! On CD, no less! Classic! Haven't heard "Son of a Gun" in a few years— am glad it's making the rounds again! For the unfamiliar: Folksy, harmonized, acoustically driven ballads (for the most part— but nothing is sacred) that— and give me a break here— kick my butt. The ironic twists and slightly warped topics take this far above most in the genre. "You Think You're a Man" kicks. Have sex to this CD many, many times. -Thom
(Sub Pop)

VENOM P. STINGER

"Live" LP
A clear vinyl live radio broadcast from Davis in

August of 1991. The cover looks pretty d.i.y. with funny insert. Pretty rockin' stuff from these Australian boys. Bob Denver remembers inserting his finger into Chuck Berris' open sores... -CAKE
(Anopheles P.O. Box 73043 Davis, CA 95617)

VERSUS

"Astronaut/Insomnia" 7"
Decently executed but super-obvious Sonic Youth xerox. In fact, I can almost remember which songs off Daydream Nation. -BERI
(Land Speed, POB 4066 Duke Station, Durham, NC 27706)

VOCO KESH

"Still Standing in the Same Garden" one-sided 12"
The etching on the B-side is nothing short of fantastic! You have to see this— great artwork. Two tracks on the A-side. The best way to describe this is noise with a sloppy beat, lots of effects, tons of haunted guitar solos and a grinding bass. Interesting. A bit too high-end on the production, though. -Thom
(Drag City Records, P.O. Box 476867, Chicago, IL 60647)

VOLT

cassette
Americans trying to sound like the British bands they admire. These are Lush wannabes, but they sound good, actually. I like the girls voice even if it does get a bit thin at times. A little more variety to the music would've been nice, though, because all the songs just sound like continuations of the previous song. -Royce
(Why do bands send demos with no address?)

THE VOODOO DOLLS

"Number Two" 7-inch
Real good 60's-influenced punk tracks. Well

produced and great danceable rhythms. Watch out for their tour... -CAKE
(Stanton Park P.O. Box 58 Newtonville, MA 02160)

WALDO THE DOG-FACED BOY

"Suite American" 7"
More clear red vinyl for you color freaks! Nice waltzy melodies with lovely female vocals mixed with trombone and occasional improv breaks, especially "John" which leans towards Eskimo or the Molecules. Nice sound and weird art. -Gary I.
(WIN Records, PO Box 26811, Los Angeles, CA 90026)

WANTED

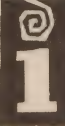
"Othello's Revenge" cassette
Probably the first thing that you'd notice about this Berkeley band is that they're five African-Americans... That fact shouldn't define this band but they'd probably agree that part of their uniqueness has to do with race. Another definition might be: somewhere between Living Colour and Metallica. Fairly fast metal with a Gothic fantasy bent for the most part, also tunes about race/society/cops, oil spills, hunting, runaways. Good production and effects. OK I'm not into speed metal but those that are would want to check this out for sure. -Gary Indiana
(DCF Records (I can't find a bloody address!) try (510) 834-1774)

WEDDING PRESENT

"The Hit Parade: Volume 1" CD
This domestic release compiles all of the first six limited 7" singles of 92, with another collection at the end of the year. Six originals and six covers, with two different producers, Chris Nagle and Ian Broudie. Contains "Blue Eyes" and "Silver Shorts", two fantastic 3-minute

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guitar-pop masterpieces, and their cover of the Twin Peaks theme "Falling" is definitely a superior interpretation. A must-have, open your mind a little and try this! -Royce (First Warning/BMG)

WEDDING PRESENT

#7: "Flying Saucer" 7"

The second half of the Hit Parade is here, and the Jimmy Miller produced "Flying Saucer" is a fantastic way to start July! The b-side is a Mud cover called "Rocket" that came out quite grungey. As always, excellent. -Royce (RCA-UK)

WHAT PEGGY WANTS

"Death of a Sailor" CD

BAUHAUS meets MOTLEY CRUE in a god-awful shit storm of apathy, ignorance and idiocy. Keep your FASTER PUSSYCAT clones at home, assholes! - CAKE (Moist/Baited Breath Productions 6 Boin Heights Chapel Hill, NC. 27514)

WHIRLING DERVISHES

"Strange and Wonderful" CD

If LOVERBOY was considered an alternative band. Very well produced; sounds radioready to the max...and it's hard to figure out if they're serious or not. "Madison Ave" and "Death Of The Party" (sung to the tune of the stoned frenzy "In-A-Gadda-Da-Vida") are standout tracks...but it's too rock... - CAKE (Whirling Dervishes P.O. Box 732 Cranford, NJ. 07016)

WHITE KAPS

5-song 7"

Sounds a lot like modern Irish/Scottish punk, converted to American. Emphasis on hooks, guitar up-front in mix... catchy, too. Lyrics in inside of sleeve—and I couldn't help but sing

along. I am also convinced that these guys are sincere. Support them. -Thom (Fealess Records... contact Bob Becker (310) 374-8457 for more info)

WILDHEARTS

"Mondo Akimbo A-Go-Go" 12"

What's this?! Riff heavy, somewhat hooky rawk-n-roll that sounds like it could've been born at Gazzari's but is actually from Britain, which accounts for the overdone sleeve. Too many screechy solos hurt my brain, and in this case one was enough to send my needle scraping across the surface of this record. Could this be Warner's attempt to cash in on the "scruff-rock" trend or just another rock-metal band?(is there a difference??) -Royce (Warner Music UK)

WINDWALKER

"Rainstick" CD

A nicely packaged album from a DRAMARAMA/RAVE-UPS soundalike. Countrish, but not annoying; supposedly this was recorded straight to DAT. Wow, I'm impressed. (Sarcastic) Sorry, this is not to my liking. - CAKE (Mint Records, Inc. #699 810 West Broadway Vancouver, BC Canada V5Z 4C9)

WIRE TRAIN

"No Soul, No Strain" CD

Sounding like TEARS FOR FEARS meets the POOH STICKS on this release, WIRE TRAIN have it down with the BEATLESque melodies and psychedelic instrumentation. No pretensions - the lyrics were absently misplaced - so make up your own insane doodlings, it's alright! Probably the band's milestone. It doesn't matter that this is on a major label. - CAKE (MCA/UNI)

WALT MINK

"Miss Happiness" CD

Exhibit A: SMASHING PUMPKINS fans start a band and sound like that band. "Miss Happiness" is their anthem songful of the Hendrix changes that were used by Billy Corgan. ANICK DRAKE cover of "Pink Moon" is given a totally different, but yet equally appealing approach. "Factory", the final cut, is an amazing transformation.... - CAKE (Caroline Records)

WOOL

"Little Darlin'" 7-inch

Great soulful bluesy vocals from the ex-SCREAMER Peter Stahl and his boyz and a real indicator of the tremendous potential of these future "stars". You heard it here first, dingbats! Dig the rhythm section - watch out, you ZEP freaks! - CAKE (Fuck You Records 290C Napoleon Street S.F., CA. 94124 \$3ppd)

WOOL

"S.O.S." 7-inch e.p.

First song recorded about the L.A. riots and, if not, it's great timing, boys. A fast-released 2nd single with more of their "Rockin'" sounds. Kick some ass for me on the road, dudes. - CAKE (Bong Load Records P.O. Box 931-538 Hollywood, CA. 90093)

WYONA RIDERS

"Some Enchanted Evening" 7" EP

A well-recorded, unannoying band on Look-out? Amazing. Great saxophone on "Pack Rat". Check it out for posterity and drinking purposes. - CAKE (Lookout P.O. Box 11374 Berkeley, CA 94701)

X RAY SPEX

"Germ Free Adolescents" CD

Okay, who had the bright idea to Re-sequence this classic album?? It's great that it's finally available since my lp is worn out, and it includes the singles and b-sides and stuff, but someone had a lot of nerve changing the song order all around. Still one of the best lp's ever, and makes me even more angry that I missed the reunion show. Get it, tape it in the correct order and enjoy. -Pat Fear (Caroline)

YEAH YEAH YEAH

"Uncommon Man/Get What You Want" 7"

Strange... this sounds like it should be played somewhere BETWEEN 33 and 45. But no matter—it is boring at either speed. Dreary, dull guitar-pop songs with bad harmonies and way too many bridges. Sounds like a stuck groove, but it isn't. -Thom (Direct Hit Records, 3609 Parry Avenue, Dallas, TX 75226)

YOUNG LORDS

"Bucket" cassette

This is some of the worst rock-metal I've ever heard!! Inane, hickish lyrics sung in that mid-west metal way I hate so much. I give these guys the big FUCK YOU for subjecting me to this garbage. -Royce (Paul-o-rific 2944 Glacier, Box 30 B-6, Porter, IN 46304)

ZEN FRISBEE

"Dog City" 7"

A deranged and fucked-up SYD BARRETT decides to give birth using his great-grandmother's anal cavity while he genuflects to the sight of a crucified Harry Reasoner carcass. Happiness. - CAKE (Jettison P.O. Box 2873 Durham, NC. 27715)

SPIDERBABY

my mind's on fire

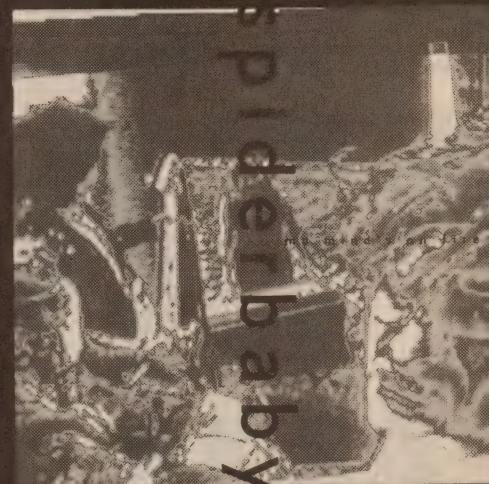
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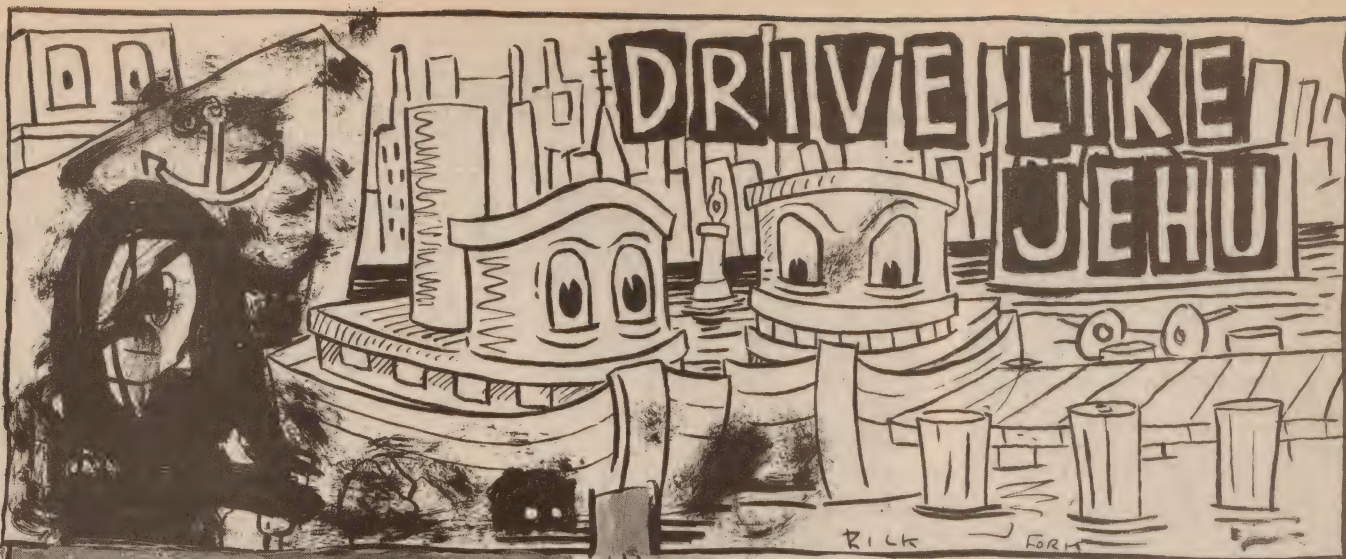
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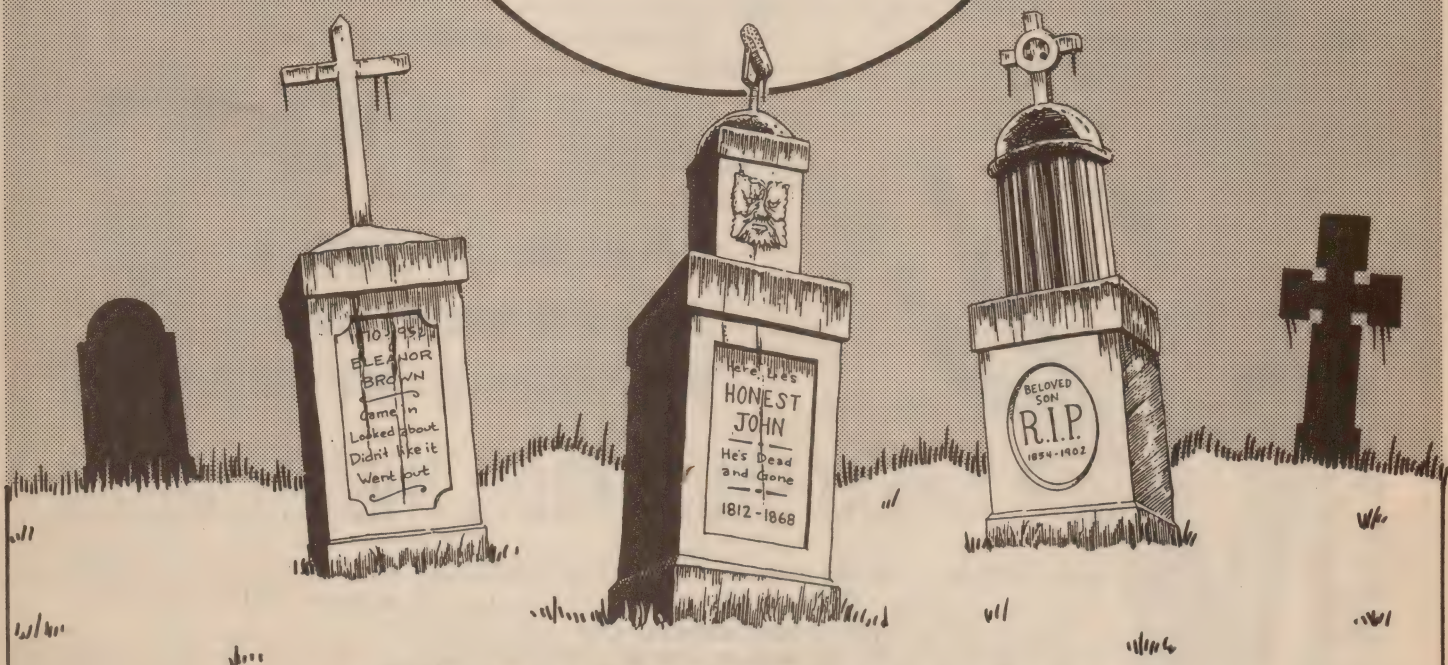
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TAPE TRADERS! "Trade Contact" is a contact 'zine for audio and video traders. First issue (8 pages) available for \$1 ppd. Send your list for inclusion in #2. Also have large list for trade. Any kind of music welcome. Kelvin, 18 Rhonda Avenue, Willetton, WA 6155, Australia

HARDCORE AUCTION! Approx. 500 7"s, 10"s, 12"s & test pressings. Mostly early 80's U.S. including X-Claim, multiple early Dischord pressings, T&G, CFA, NA, SSD "Kids" & "Get It," SOA (green vinyl), etc. Also, early Revelation, First Strike & many others. Send for complete list (stamp appreciated) to: Casey Jones, 1046 Valencia Apt. B, Costa Mesa, CA 92626, USA

WHITEHOUSE, MB, Wanted. Will trade and/or buy. Can find most industrial wants. Extreme noise needed for failing mental state. Need LPs, buttons, videos, flyers, etc. Call or write 415-775-9479 Michael C., 428 Broderick Street, San Francisco, CA 94117

ONE LOUSY DOLLAR is all you've got to send me to get on my mailing list. 'Zines, music, fun shit, etc. I am insane. Send your name, address, and age statement to Killjoy Productions, Box 812, Central, SC 29630.

GG ALLIN FANS AND BANDS! Huh? Productions still needs GG covers for the tribute tape. We don't care how you play it, just do it fast, slow, polka, whatever. Send it to Huh? Productions, 4712 Avenue N, Suite 118, Brooklyn, NY 11234

SET SALE OF XCORE RECORDS. Must sell due to economy. Some rare, some not, many under \$5! Misfits, Ignition, Die Kreuzen, more! Send \$1 (refundable with order of \$5 or more) for list to: M. DiRoma, 351 Pleasant Street #191, Northampton, MA 01060

WANTED WANTED WANTED... please help... I will not have sex nor wear any hats until I obtain the following: Halo Of Flies 1st 2 7"s; Rudimentary Peni 7"s; The Abused 7"; X-ray Spex 7"s; Articles Of Faith 2-7"s; Negative Approach 7"; FEAR 7" bootlegs; Social Unrest 7" bootlegs (any era); Rude Kids "Punk Will Never Die" 7"; Varukers 7"s; Freddy the Bastard, P.O. Box 14932, Gainesville, FL 32604

WANTED: GOOD OLD headache rock crushcore from Japan and Finland (i.e. THE STALIN KAAOS; KTMK) also current fucked-up & wrrong disgusting noisypunk shit from these areas in addition to all fanzine honcho information consultants (in English please). Send Lists! Freddy the Bastard, P.O. Box 14932, Gainesville, FL 32604

NEW FACEPULLER RELEASE: "Cranial Expansion Device" CD. Order direct from the band for \$10ppd world. Send cash, mo or check to Brent Loewen, c/o Facepuller, 1552 Kilmer Road, N. Vancouver, British Columbia, Canada V7K 1R4

TIRE OF GIRLS into Morrissey. Looking for girls into Melvins, Killdozer, GG... to date, start band, exchange nude photos, in midwest. Please respond. I'm tired of bullshit girls. Kyle Nipp, 6053 Dewey Avenue, Indianapolis, IN 46219

COMPACT DISCS!!! Incredible selection of hard to find import and domestic titles. Punk, metal, Grunge, etc. Alternative stuff -- great prices! Send \$1.00 for catalog subscription. OFF THE RECORD, 6130 El Cajon Blvd., San Diego, CA 92115

WANTED: I WILL PAY CASH for these records: JESUS AND MARY CHAIN "Darklands" EP; SWANS "Greed" LP; UK SUBS "This Gun Says, Anti-Warfare", any stuff after 1991; BLURT "6 Views in Black Tape, Poppycock, Friday the 12th, The Body Live, Kenny Roger's Greatest Hit"; TED MILTON - any 45s, EPs or LPs; THE BOX "Great Moments in the Big Slam" LP, "Muscle In" EP, "Muscle Out" EP; COSEY FANNI TUTTI "Time to Tell" any format; FOETUS "Dead, Over Frisco, All Nude Review, Ramrod, Smut"; JAD FAIR "Best Wishes" LP, "Everybody Knew But Me." TS, P.O. Box 751503, Dayton, OH 45475

ROCK-O-RAMA AND LINK records for sale. Specializing in rare underground labels. Bands like - Condemned 84, Skullhead, No Remorse, GG Allin, Skrewdriver, Misfits, Brutal Attack, Ian Stuart, Charles Manson, W.A.Y., Klansmen, White Diamond, Boehse Onkelz, etc... send \$1.00 for 10 page list to: SMB, P.O. Box 80493, Portland, OR 97280

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for \$20 ppd in US. Your copy on Maxell HiFi tape in stereo. You won't be disappointed! Money Orders only payable to Rob, P.O. Box 106, Port Chester, New York 10573. TRADES considered.

DWARVES SELLOUT! Last copies of limited edition - oop classic crap! "Toolin' for a Warm Teabag" EP, "Lick It" 45, "Lucifer's Crank" EP, "Blood Guts and Pussy" pic disc; & others. Write for info: NASTY GASH, 4099 17th Street, San Francisco, CA 94114

VINYL COLLECTORS! Here's the business: It's a set-sale catalog of rare punk/hardcore/Oi/noise/Sub Pop/AmRep type stuff. Singles and albums. Send a stamp for catalog to: Lodge, 2130 Perth (up), Toledo, OH 43607

SEND MONEY TO COCKNOOSE NOW! We need it for whiskey, wrestling, sluts, albums, lingerie, porno mags, beer, hospital bills, bail, drugs, food, rent, livestock, lawyer bills, abortions and fun. Send cash to: Cocknoose, P.O. Box 442442, Lawrence, KS 66044

IT'S A BIT LATE, but it's finally available. If you are interested in seeing both the audience and cops' camera views of a riot that would have never happened had it not been for the Orange Police Dept., send a VHS tape & return postage (or \$6 cash) to: Worldwide Music Union, P.O. Box 2246, Anaslime, CA 92814 714/647-2307

NIRVANA "Love Buzz" 7" on Sub Pop \$85. "Blew" 4-song 12" \$40. DINOSAUR JR. "Wagon" 7" on Sub Pop \$20. Call Jay 415/922-7946

FORCE MAJEURE RECORDS is once again seeking bands for possible recording/distribution. Guaranteed response to any band forwarding material! Send all tapes, promotional stuff, etc... to Force Majeure Records, P.O. Box 39148, Detroit, MI USA 48239

THE GERMS - live at The Masque on Side 1, live at The Hong Kong Cafe on Side 2, plus 2 studio tracks on 12" vinyl. 25 copies #d out of 650. #20 ea ppd. No checks. P.O. Box 322, 15333 Sherman Way, Van Nuys, CA 91406

FREE 2-SONG 7" from Skidd Freeman! "...a wall of toxic noise..." FF#35, "...emotionally charged rock... Recommended." Gajob #7, "...great lggg meets Lou vocals... my favorite release of the month." MRR #110. 100 promo copies left. Send two 29 cent stamps and get yours free, while supplies last. Skidd Freeman, P.O. Box 4281, East Lansing, MI 48826

RAPEMAN VIDEO: Germany 11-1-88 - 45m; Jesus Lizard: SF, CA 06-24-92 + 10-11-91 - 65m + 85m; Surgery: SF, CA 06-05-92 - 53m; Laughing Hyenas: NYC 06-18-92 - 62m; Rail Road: NYC 06-20-92 - 53m; UNSANE: SF, CA 05-04-92 + 05-05-92 - 40m + 36m; ALL master quality: \$25 for 120 minutes... send cash or M.O. to: Karl U., 550 Larkin, #302, SF, CA 94102-3312 (overseas & Canada - add appropriate postage)

DRUMMER WANTED. Sound: guitar/bass/drums. Interested in someone to play with both sticks and brushes, possibly. Influences varied. Beethoven, Birthday Party, Minutemen, Residing, Slovenly, Sun Ra, etc. LA or Van Nuys area preferred. Call 310/450-1852

WANTED WANTED WANTED: Any bootlegs, vids, posters, etc. from THE REPLACEMENTS. I'll pay top dollar for good stuff. Please help me out. Write to: Sean Fitzgerald, 3520 Balchen Drive, Apt. #Bm Anchorage, Alaska 99517

LIST OF RECORDS, tapes, zines for sale or trade. Includes MISFITS, CRIME, NECROS, Sub Pop, AmRep, NIRVANA, FUGAZI, SONIC YOUTH, STOOGES, FEEDTIME, DAMNED, Touch & Go, etc. Andre D., P.O. Box 12, Chicago, IL 60690

SCREAMING TREES FAN CLUB (S.T.F.C.) P.O. Box 292262, Los Angeles, CA 90029-2262. All back catalogue and solo stuff available... Purple Outside, Solomon Grundy, Lanegan solo, rare Trees footage, unreleased material available to STFC members only.

ANTI-MRR CLUB #4 out now! \$2.00 ppd, green money only. Featuring absolutely no one famous whatsoever, but record reviews, zine reviews, editorials and lots of MRR hatred! Write: Paul Mendelowitz, P.O. Box 3326, Redwood City, CA 94064

HEY GIRLZ! Want a free copy of Wheelchair Motherfuckers 7" EP? Send us a pair of your "used" panties and a photo is possible, for your free 7" of hardcore/punk/craziness to: Wheelchair M.F.'s, 3212 Birchwood, Wyoming, MI 49548

WANNA COMMUNICATE? fanzine. Interviews with Gol, Bewitched, Animal Crackers, Blake Babies, Hellno and some

Little Kids. \$1.75 ppd also!! 1st 100 zines come with a Sleeper EP (On Tragic Life Recs) for \$4.00 ppd cash or checks to Mike Simonetti, 16 Willow Street, Bayonne, NJ 07002

FREAK LESBIAN WANTS to write with other freak lesbians of any age or race. SM wimyn, wimyn with attitude and wimyn who spell women the right way are especially welcome! Into X, early Patty Smith, Siouxsie, Cure, Berlin and everything else. Jasmine, 1108 East First Street, Bloomington, IN 47401-5006

HEY! LOOKING FOR old Boston hardcore? Send wants or write for list. Also lotsa Sub Pop, AmRep, old HC, etc. SASE to: Renzoni, P.O. Box 15, Boston, MA 02133, USA

A ONE WAY TICKET TO HELL can be yours for only \$11, when you buy a T-shirt from S/M Graphics! Something to offend everybody, guaranteed. 2-29c stamps for our 20pg catalog of Sickness. POB 10701, Bradenton, FL 34282-0701

RICHARD RAMIREZ T-SHIRTS are now available from the purveyors of perversion at S/M Graphics. Get the Nightstalker on your chest for \$11. Too cool for words. 2-29c stamps for our 20pg catalog. S/M, P.O. Box 10701, Bradenton, FL 34282-0701

IF ONLY ONE OUT OF TEN of you would buy a t-shirt from us, I could quit my lousy day job and live how I want to. C'mon, send 2-29c stamps for our brutal 20pg catalog of filth. S/M Graphics, P.O. Box 10701, Bradenton, FL 34282-0701

REBEL REBEL seek people for their terrorist network. We are similar to J. Addition, Sputnik, Plasmatics & Pistols. Merchandise available - send SASE to Rebel Rebel, 7510 Sunset Blvd., #174, Hollywood, CA 90046

JUST WONDERING: I ordered a copy of Zineage #25. I saw an ad in Flipside #77. Never got a copy. Do you know any way one can prevent being ripped off? It seems to happen all the time. I'd appreciate any advice! Melissa Howard, P.O. Box 504, Old Fort, NC 28762 [This ad should do the trick! - Thom]

GAINESVILLE, FLORIDA! I'm going back to school and looking for a place for live. I'm 26, vegetarian and into leftist politics. Heavily influenced by Killing Joke, Chrome., Rollins, SST bands. Play guitar/bass. If you've got a cool house or co-op near campus, contact: John Early, 6263 Midnight Pass Road, Sarasota, FL 34242 or call 813/346-2475

NIRVANA AUST. TOUR 12 MLP. Unreleased tracks. Also, 7"s by Descendents, GG & the Scumfucs, 8 Eyed Spy and all the Sub Pop, AmRep crowd. Send US \$1 cash (refundable) for list. Russell, 14 George Street, Redcliffe, QLD, 4020, Australia

FOUL FOWL #1 OUT NOW! 40 pages, includes interviews with The Fumes, Morticia, Entombed, Dr. Kevorkian Suicide Machine Band, Napalm Death. And a very short conversation with Dave from Nirvana. Plus, music reviews, zine reviews, and tons more stuff. The price is \$3.00 plus .98 stamps OR \$4.00 ppd US, and \$6.00 ppd elsewhere. Send well-concealed cash or money orders only to: Brad c/o "Foul Fowl" Zine, P.O. Box 13905, Roseville, NY 55113. Gabba Gabba Hey!!

HEY! I WILL PAY \$75 - whatever for THE FIX "Jan's Rooms" 7" and AOD BEDLAM \$40. Also wanted: Peace Corps 7", Process Of Elimination. Also old Heart Attack and any live tapes of The Bags (Alice Bag Band) on "The Decline." And last of all, Dickies old stuff from 82-84. Doug Shepard, 33951 Madera DePlaya, Temecula, CA 92390 714/699-5458

LIVE VIDEOS FROM HELL!!! 100's to choose from: Rollins Band, Unsane, E. Neubauten, Nick Cave, Terminal Cheesecake, God, Rapeman, Stretch Heads, Big Black, Oxbow, Swans, Laughing Hyenas, Alice Donut, Black Flag, Babes in Toyland, Melvins, Clock DVA, Boss Hog, Jesus Lizard, Helmet, Scratch Acid, Silverfish, Surgery, Wiseblood, Godflesh, Foetus, Railroad Jerk, Green Magnet School, Copshootcop, Tar, Excel, Cows, Tad, Snuff, Fugazi, Leatherface, Pressurehead, Distorted Pony, Butthole Surfers, Hole, Gwar, Sonic Youth, L7, Sisters of Mercy, Public Enemy, Bad Brains, Cramps, Neurosis, Nirvana, Naked Raygun, Alien Sex Fiend, Dead Can Dance, Bodycount, Wonderstuff, Soundgarden, James Addiction, Viovod, GG Allin, Crust, Siouxsie, Haunted Garage, Red Hot Chili Peppers, Smiths, Nine Inch Nails, Nymphs, Revolting Cocks, Steel Pole Bath Tub, Throbbing Gristle, Whitehouse..... + loads



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TOO MUCH JOY FANS! Check out JOYBUZZER fanzine, featuring band news, history, full discography, analysis, contests and more neat-o stuff! \$2.50 a sample. \$8.64 for four more. Payable to: Clive Young, 2 Detmer Avenue., Tarrytown, NY 10591. Smash a glass!

WANTED: SUB POP, AmRep, old Dischord... etc. I search especially for: Fluid/Nirvana split 7" (trade possible against "Silver" colored wax); STP (girl-group) 7", Sympathy 7's No's 22, 26, 31, 65, Thomas Vankar, Monrhigargstr. 106, 2000 Stallgort-40, Germany

ITS BAD ENOUGH THAT Sockeye is still around, but when you have to send me \$3 for a 60 minute tape of other bands doing Sockeye songs, that sucks. P.O. Box 384, Port Royal, VA 22630. SASE for voluminous catalog.

SOMEDAY PEOPLE "Devil's Playthings" 45 minute tape; MOLE magazine #5, 55 pages; George Willard "Uptight" 7" EP; Alzo Boszermeyni "L14" tape (\$3 each); Bryan Richardson "Notes From the Underworld" 60 minute tape (\$4); Someday People "Call Me Lisa Suckdog" cassette (\$2). P.O. Box 384, Front Royal, VA 22630. SASE for catalog.

LISA SUCKDOG BEAT ME senseless during her DC show; help me take revenge! \$5 gets you "The Devil's Playthings" tape PLUS the scathing cassette "Call Me Lisa Suckdog." Teach that housewife some savoir-faire! P.O. Box 384, Front Royal, VA 22630

AUCTION: 320+ HARDCORE/punk/straight-edge records/tapes/CDs and demos. Many rare: JUDGE "Chung King" LP (original)/Sick Of It All EP, unfolded & numbered on red/ Bold EP (orange, pink, black). All Revelation records/Schism records/Y.D.T. EPs and LPs/ Rare Youth Brigade/ Seven Seconds/so much more stuff. Send a stamp to: Mark Simmonds, 84 Simsbury Manor Drive, Weatogue, CT 06089. Auction now ends Sept. 30th.

NOAM, NOAM, COME BACK to my home & slip me your bone & write me a poem. Submissions wanted for NEW WORLD OGLER - the only zine dedicated to poetry about Noam Chomsky. P.O. Box 159, San Anselmo, CA 94979

MELVINS LIVE! FULL ONE HOUR show from Olympia, Wa's legendary Surf Club. May, 1991. This is NOT a bootleg! This was done with 4 cameras and full participation of the band. \$15 postage paid from: Big Dog Sound, P.O. Box 9609, Seattle, WA 98109

TRADE! JAPANESE HC & PUNK records. Want! US, UK & Scandinavian HC, old & new stuff. Send me your lists. Masayuki Kokawa, Daini-sakae sou-101, 3-11-2 Kohenji Minami/Suginami-ku, Tokyo 166, Japan

VIDEO FOR SALE OR TRADE: 100s of shows. Nirvana, Hole, Helmet, L7, Lunachicks, Laughing Hyenas, Cows, Green Day, Dwarves, Unsane, Shonen Knife, Laibach 92 show, Babes in Toyland, Thunders, Ramones, Buttholes, Diamanda, SNFU, Silverfish, RHCP, Janes, GG 91 & 92 shows, Siouxsie, Primus, Fugazi, Mudhoney, Godflesh, & many many more punk, hardcore & industrial. Write Merle Allin, 298 Mulberry St., #7D, New York, NY 10012. Call 212/274-0803. Enclose \$1.00 for list

GG ALLIN VIDEOS: for sale only! All new 1991 and 92 shows with the MURDER JUNKIES. Over 20 different shows, all excellent quality from the masters. Don't settle for copies of copies of copies. Get them from someone who was there. Lots of blood, shit and violence. Also GG t-shirts from 91 and 92 tours. Both 2 sided. Write Merle Allin, 298 Mulberry St., #7D, New York, NY 10012. Call 212/274-0803

GOOD CLEAN FUN - Ace Backwards calls it "One of the funniest, most brilliant strips in the nation," Mike Gunderloy of Factsheet Five calls it "The Next Big Hit." Send \$1 to Gene Mahoney, P.O. Box 843, Redwood City, CA 94064

"RACISM IN THE BIBLE" a spoken tape that exposes the racism and sexism in the bible. How the high priests perverted the bible. A Secret Society of Killing and Death. Send \$4 to: CNF, P.O. Box 9152, Virginia Beach, VA 23450

RARE BRITISH PUNK/OI/HC - Set sale 1500+ items, ABRASIVE WHEELS - ZOUNDS. Want-list service. Please send IRC for catalog. ELSTA, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel: 0462/433089

SALE LIST - INCLUDES hundreds of 7's plus some LPs, from Helmet & Pavement's first 7's to Ivy Green, Green River, Cop Shoot Cop, White Zombie, Smashcards, Sebadoh, Dead C, Strike Under, Toiling Midgets, Drunks With Guns, Dope Guns and Fuckings, Terryaki Asthmas, Liiiving, Tad, Fugazi and many many more. SASE or IRC to Tim Adams, 1239 N. Greenview Avenue, Chicago, IL 60622

"CHRIST: THE DARK YEARS" The test tube child realizes the bliss of killing, drugs, murder and death. Christchild wanders and expe-

riences the flesh and becomes confused in this chapbook. Send \$1.60 ppd to: CNF, P.O. Box 9152, Virginia Beach, VA 23450

CIRCLE JERKS "Unfortunate Son" 5-song 7", excellent live sound, colored vinyl, great looking cover, very limited. \$6.00 ppd US \$8.00 ppd Europe, well-concealed cash or money order to Ric, P.O. Box #561, Pinellas Park, FL 34664-0561

URGENT! MARRIED WOMAN, aged 22, from Germany is looking for pen pals all over the states between 18 and 25 years. I especially want pen pals from Las Vegas. And I like all independent music. Please write soon as possible to: Dagmar Schonehoff, Niederhoner Str. 50, D-3440 Eschwege, Germany)

BORED GIRL STUCK IN punk hell. 18 years old, black hair & brown eyes. Into everything from Christian Death to Skinny Puppy to The Exploited. Please write to Jasi Ring, 41361 Pedro Buff, Bermuda Dunes, CA 92201

STICKERS!!! \$1.00 each ppd. 7-Seconds, Cows, Madness, Necros, OPIV, Dwarves, KMFDM, Youth of Today, Specials, DOA, Sex Pistols, DRI, Crass, GWAR, Cure, Discharge, Dr. Know, Skulls, Fear, Ramones, Bolt Thrower, Psychic TV, Boot-Boys, Bad Religion, Sharp, Selector, 2-Tone, Oll, Loafers, Adolescents, nine Inch Nails, Cowboy Killers, Skinny Puppy and more! Send \$1.00 each to: Jeff Hill, 1186 S. Diamond Bar Blvd., #106, Diamond Bar, CA 91765. Call or write for your free catalog 714/449-3229

PATCHES!!! \$3.50 each ppd. Last Resort, Skin Moonstomp, Redskins, Subhumans, Minor Threat, Agnostic Front, Uniform Choice, Blitz, Nine Inch Nails, Oil, Sex Pistols, Fishbone, Ramones, 2-Tone, Mod, Specials, Skulls, Vespa Scooters, Misfits, Bauhaus, Toy Dolls, GBH, Cure, Damned, Addicts, Sonic Youth, Cramps, Bad Religion, Nitzer Ebb, Siouxsie, Wasted Youth and lots more! Call 714/449-3229 for your free catalog or send \$3.50 each patch ppd to: Jeff Hill, 1886 S. Diamond Bar Blvd., #106, Diamond Bar, CA 91765

WANTED VERY BADLY: URGE OVERKILL DOZER LP, I would pay great sums of money for it. Any information leading to how I can receive it will get you a new friend. Chris, 560 Prind Rd., Arroyo Grande, CA 93420

SO. CAL SKIN, locked away in Nevada's prison system, missing California's concrete jungle and all its people. Would like to hear from some brothers and sisters out there! Into Oi and old LA hardcore. All letters answered. Mike Stringer #28930, P.O.B. 1989, Ely, NV 89307

PUNK RADIO WORLDWIDE - Got satellite TV? We're on S2, channel 7, 7.5, 8.5 audio. Send SASE for schedule and times. POB 25125, Tempe, AZ 85285-5125 USA

PUNK, NOISE, ROCK, JAZZ, HARDCORE 7", 10", 12" vinyl and CDs. AmRep, SFTRI, Siltbreeze, Vermiform, Touch & Go, Alternative Tentacles, Dionysus, Taang, Matador, Public Bath, Estrus, Ajax, K, Skene, Dischord, Scat, Boner, War Dance, Forced Exposure, Revelation, Muworks, Lookout, Staplegun, Ralph/TEC Tones, Agaric, RRR, Majora, In The Red, Nuf Said, Black Label, Teenbeat, Twisted Village, SST, Sub Pop, Slumberland, Allied, Drag City and more! Send for free mail-order catalog. ERL Records, 418 Madison Avenue, Albany, NY 12210 518/432-0851

ROCK POSTER ART FOR SALE/TRADE. Huns, Stains, Big Boys, Next, Dicks, etc...at Raul's Club! Cows, Didjits, Fluid, Melvins, Mudhoney, Naked Raygun, Skatennis, Ed Hall, etc...at Cannibal Club. Have 700 posters advertising above bands and others like: Fugazi, Rollins, Nirvana, Antiseen, Flaming Lips, Scratch Acid, Dwarves, Screaming Trees, Accused, Sonic Youth, Revolting Cocks, Helmet, Buttholes, Chili Peppers, Social Distortion, Horton Heat, Hendrix, L7, etc.... These are not typical posters! Call 512/445-6423. Write Box 49136, Austin, TX 78765

SOUL ASYLUM WANTED: I'm looking for any Soul Asylum audio/video recordings (imports, demos, 7's, bootlegs, etc.) or anything else of general Soul Asylum interest. Send list of what you have along with prices to: J. Kristian, 162 Lake Road, Valley Cottage, NY 10989

THE DAMNED, "promo poster" for 1st 7", New Rose/Help. (original line-up). \$10 ppd, tubed. SKREWDRIVER poster, promo for "All Screwed Up" LP \$10 ppd, tubed. UNNATURAL AXE 7", Tonight We fight Three Chord Rock, \$10 ppd. Cash or money orders only to D.G., P.O. Box 46881, Mt. Clemens, MI 48046. Inquiries SASE

40DOGS!! NEW DEMO, Bob Hope smokes dope. Music from NYC. Send \$1.00 for cassette. Free to DJS. 4 Lex., Apt. 6J, New York, NY 10010 or 212/477-3584

WANT TO EXPAND YOUR TAPE collection? I have several great sounding "homemade" compilations with tons of punk, industrial, hardcore, gothic, etc... send me your "homemade" compilation tape and you'll get mine - I promise. Send tapes to: Mike Pfeiffer, P.O. Box 4393, Troy, MI 48099

CHEAP VIDEOS FOR SALE OR TRADE. I've got Green Day, Black Flag, Bad Brains, Nirvana, Naked Raygun, Rollins Band, GWAR, Lisa Suckdog, cool skating video, Chili Peppers, James Addiction, the

totally funny Rob Lowe fucking the Ho video, and lots more. Send for a catalog. Write to: Jeff Cyran, P.O. Box 1358, Fall City, WA 98024 [yeah... I want the Rob Lowe! - Thom]

MISFITS, SAMHAIN, DANZIG, Dischord stuff available. Write to: Heavun Mail-order, RR#5, Box 116B, Jacksonville, IL 62650. Thanks.

ITS A TABLOID WORLD and here's your manual for survival. Featuring interviews with Sockeye and Lawnmower Deth and the best clippings anywhere. Only \$1.00 for the first issue. 529 W. Franklin Street, Horseheads, NY 14845

PEARL JAM SUCKS but who cares? Order the new Dead Priests on Acid tape featuring the best old stuff and everything we couldn't afford to put on vinyl. Only \$3 from Broken Records, 529 W. Franklin Street, Horseheads, NY 14845

"ONE WAY RIDE TO THE END of your mother" magazine? Looking for any and all SCREAMING TREES and solo-Trees photos, video and audio piratings (like bootlegs). Please remember, I'll pay and plus I like to trade. John E., 1632 N. Calvert Street, Baltimore, MD 21202-6202. Please no nudes.

CRAWL OR DIE! Check out the "Sordid Scrapbook & Prurient Guide to Po(o)p Culture" which even the authorities couldn't suppress! Legal printing of the infamous and acclaimed 64-page 13th ish now available. \$2 to Box 8531, Salem, MA 01971-8531

HEY KIDZ! ANYBODY HAVE photos you've taken of GG Allin? And able to make reasonably priced copies for me? Coming soon: GG Allin and Vomitos! The two forces unite when he's released from prison! Skeeter, 3212 Birchwood, Wyoming, MI 49548

I'M BORED. ENTERTAIN ME! Seeking correspondence with others into alt. music or whatever. Carol, 1340 Queen Street W., Toronto, Ontario, M6K 1L4, Canada

(X) ZERO BOYS GUITARIST needs money. I have (4) "80s" EPs (2) "Vicious Circle" LPs and test pressings of both. Toxic Reasons "War Hero" 7" and AOF "Wait" 7". Highest bids to: Terry Howe, 4174 Green Blvd., #5, Naples, FL 33999

A RIOT OF EMOTIONS #2 Poetry/Art zine, see review Flipside #79, #3 US/\$2 Europe/50p & see UK. Contributors send stuff for #3. Bands/zines send stuff for guaranteed review. Andy C., 1 St. John's View, Boston Spa, Wetherby, West Yorkshire, LS23 6NQ, England.

VIDEOS AVAILABLE! ON ALL WORLD SYSTEMS! Fear 1992, Hole, Leatherface, Social D., Buttholes, L7, Misfits, Cop Shoot Cop, Thunders, Sisters, Rollins, Mudhoney, Dickies, Cramps, Babes, Ramones 1992!, Neubaten, Skinny Puppy, GG Allin, Current 93, SPK, Descendents, Steelpole, Nirvana, Smashing Pumpkins, Y.O.T., Bold, 7 Seconds, All, Soundgarden, Lunachicks, Cows, Chili Peppers, Babes in Toyland, Nymphs, Wiseblood, Godflesh, Ministry, Primus, Cromags, Black Flag, Silverfish, Leeway, Pearl Jam, Jesus Lizard, Helmet, Sick Of It All, Residents, Nation of Ulysses, Melvins, Bad Brains, GBH, Gorilla Biscuits, Dead Can Dance, Mummies, B-52's, PIL, Agnostic Front, Swans, Haters, Big Black, Alien Sex Fiend, Buzzcocks, Bad Religion, Shonen Knife, Christian Death, and lots more! Next day service! \$1 for big list! 201/853-4420, P. DeMatia, 8 Haddon Road, Hewitt, NJ 07421-2329

AFFLICTION (Weasel Records). A So-California thrash band. T-shirts available, front and back print with logo and art work for \$12.00. AFFLICTION c/o Nomad Productions, P.O. Box 5342, El Monte, CA 91732 Support the Underground!

BIG LIZARD PUNKS: Please write to me! I'm a 22, crazy maniac into: Subhumans, Crass, Spoon, Chumbas, Culture Shock, Descendents, Milkmen, Black Flag, and body piercing: artsy-trash, arabian genie lamps, traveling, wierd food, animal bones, definitely gigs and claddy leather outfits. So all you insane guys, grrlies, dogs, aliens, pervers, please write to this really interesting person - me! All letters will be answered (if any)! Misfit-Marcie, 4368 Clara Street, #4, Cudahy, CA 90201

INTERNATIONAL TAPETRADERS LIST available, 9 parts/\$7, 7 parts/\$6, 1 part/\$1 minimum order overseas \$2. Each one has at least 10 pages with info on tape traders, mailorders and zines. Send lists and wants to be on it for free. Place order or add postage if you want a reply. Looking for traders from New Zealand and Japan. List of mainly 7's for trade available. Also all records, tapes, zines etc. to review in monthly PIS\$BULL zine are welcome. I'm coming to California in November (on my own or with a friend), still could use a place to stay in LA or other cities in the neighborhood & in the northwest (Oregon, Washington). All help appreciated and I'll return the favor when you're in Europe. Everybody I traded or wrote with before in those neighborhoods, get in touch again so that we can meet. Kris Verreth, Tervuursteweg 1H-1820 Perk-Belgium Tel 32 2 751 91 46

SUB POP SINGLES: SP43 Lazy Cowgirls \$20, SP50 Dwarves \$15, SP51 Honeymoon Killers \$15, SP53 Big Chief \$15, SP65 Lubricated Goat \$10. Rick Crowell, 19000 NW Evergreen #140 Hillsboro OR 97124

PERCOLATER

ALL

PERCOLATER, the fourth studio LP from ALL, could only be recorded by a band that lives, works and breathes the credo ALL OR NOTHING'. ALL erupted five years ago from the rubble of the DESCENDENTS and BLACK FLAG with a So Cal based pop-core guitar, bass and drum jolt. In their quest for the "total extent," ALL lived and played together in the same Lomita, CA living

/office space until 1990 when they relocated to a four bedroom affordable house in Brookfield, MO. Being in the middle of the U.S. enables ALL to support their eight month a year touring habit, and they get some quality fishing done in Brookfield Lake as well. On PERCOLATER, ALL blends hard playing and heavy hitting with the band's knack for writing memorable songs, served up in a straightforward, highly developed musical attack.



CRZ 022 (LP/CA/CD)

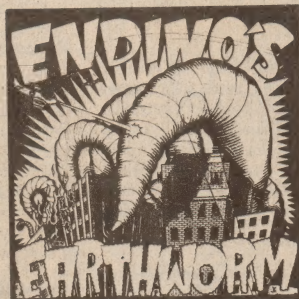
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MORE CRUZ STUFF

ENDINO'S EARTHWORM

ENDINO'S EARTHWORM is a creature concocted by guitarist/producer, Jack Endino, that is penetrating and unsettling as a liberated concentration camp. As a founding member of the psychopower quartet from Seattle, SKIN YARD, Endino has staked out gritty territory with his menacing guitar style for six years. Endino has gained the "Godfather Of Grunge" title for his production and engineering work on many of the independent rock releases from the Northwest US during that same period. On ENDINO'S EARTHWORM, Endino launches furious, muscular guitar blasts that strike right between the eyes.



CRZ 021 (LP/CA/CD)

CHEMICAL PEOPLE

CHEMICAL PEOPLE by CHEMICAL PEOPLE isn't what anyone would expect from these graduates of Beverly Hills High, simply based on the four albums and one EP they've released over the past four years. Sure the TV show, Beverly Hills 90210, has made their High School famous but the CHEMICAL PEOPLE party and play much harder, faster and amped-up beyond what any network censor would permit. A key to the Chems crunch is drummer/vocalist Dave Naz and on CHEMICAL PEOPLE, he takes over on guitar to turn up the female magnet potential. Ed Urlik anchors down their hard pop sound with rivet-gun shots of his bass.



CRZ 023 (LP/CA/CD)

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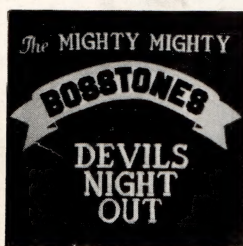
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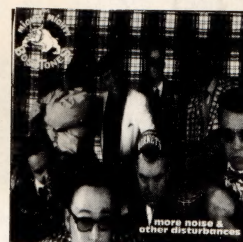
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BRINGS A

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BLOSSOMS

TO THE

ROCK &

ROLL

DESERT

Babyland
"You Suck Crap" LP/CD
L.A.'s insane techno-industrial outfit give you nine new songs on the LP, and the CD contains both previous EP as bonus tracks.



BABYLAND
"YOU SUCK CRAP"

PAPER TULIPS

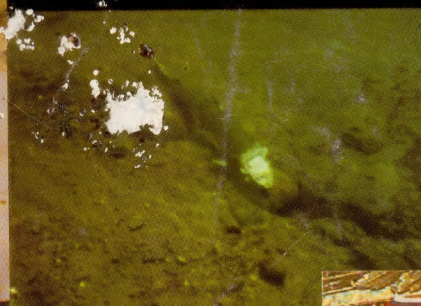


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"Sandy Duncan's Eye" LP/CD
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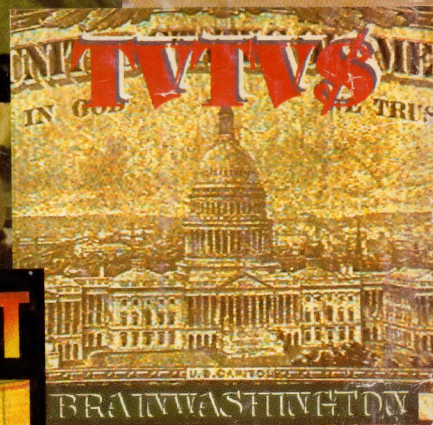
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Dirt Clod Fight
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